THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., NO. 429. NEW YORK: SATURDAY, MARCH 19, 1887. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

An Analysis of Bernhardt and Her Acting—The Superiority of Character to Appearance on the Stage—Lifting Fedora, a Passionote Puzzle, to the Height of Perfection—Actors that Act and Actors that are Acted On—Lewes' Materialistic Analysis of Acting—Bernhardt's Poignancy and Her Economy of Force—The Absence of Sensuous Charm in her Dressing.

Bernhardt has neither beauty nor grace of person. She is nearly destitute of sensuous personal charm. And yet she fascinates by personality.

This ought to teach us how superior character is to mere appearances in acting.

I cannot help regarding her as a great, a very great, artist in the true meaning of that word.

I studied her closely in Fedora and was newly amazed at the conscious perfection of her details, the marvellous surety of her effects and the amazing naturalness of her method.

She must disappoint an uneducated observer who wants pose-acting. But, then, an uneducated observer would be disappointed at a cartoon of Raphael's after one by De Grimm.

As light as a feather, but as sharp as a razor, she deals no rude blows, but cuts down to the emotion she wishes to create, and never, that I can perceive, allows her weapon to control her. Dealing with all the hysteria and paroxysms of passion, she directs and manages them without ever becoming their victim.

I do not think that Fedora is a noble play. I have written about it on several occasions, but you will always find me adhering to the conviction that its ingenuity of construction does not redeem its perversion of truth.

It belongs to the old and exploded category of destiny plays that are Pagan and Grecian and classical if you like, but all the same quite out of harmony with the thought, the hope, the aspiration of our age.

We have outlived the notion that man is forever pursued by the Eumenides and must always struggle against the fates and die hopelessly battling against the vindictive gods. We have learned that in a great measure man's destiny is in his own choice. His fate is bound up in his volition, and his triumph is in his character.

So, from any high ethical or rigid aesthetic point of view, Fedora might have been written by Plautus.

But I don't think Plautus could have found a Bernhardt to play it.

The actress lifts the passionate puzzle to a height of stage perfection that one seldom sees in better plays.

She does this by the rational, disciplined command of her abilities and the perfect control of her instrument.

An actress so conscious, so untheatric, so absolutely mistress of herself, and so successful in the attainment of her purpose, will call up again among critics the old dispute about the intelligence and the will as against the impulses and the heart in acting.

For at this late day the old division stands. Some actors never forget themselves and other actors do. Which is the greatest?

I am not going to settle this question. But I think I can still be modest and say, that any man who thinks about it on straight lines, and opens his eyes to all the facts, will get a clearer view of it.

What better can we do at this moment with the great exemplar of artistic naturalness before us?

In the first place, then, let me acknowledge that I have been more deeply moved, wrought upon, by the unconscious realism of a Clara Morris than I have ever been, or ever will be, by the conscious naturalism of a Bernhardt.

If you were to ask me what were the most irresistible dramatic performances I ever saw, I should answer: Rachel's Phedre, Edwin Forrest's King Lear and Salvini's Othello.

If you were to ask me what were the greatest triumphs of dramatic art—I should think back a moment and recall out of comparatively recent dates:

Gretchen, Rosse's Romeo and Madame Janauschek's Brunhilde.

I could go on forever making this kind of distinction, putting Kean on one side and the Kembles on the other; reminding you that Clara Morris' Camille ran a dagger through you, and Modjeska heaped flowers on a courtesan; that the elder Booth electrified the nerves and Macready mastered the judgment.

But what use? You know that some actors act, and some are acted on. You are aware that there is a point in great acting somewhere when the artist passes over from conscious simulation to unconscious *being*. At that point artistic criticism stops and wondering description takes its place. For criticism of any kind of art is only the recognition of intelligent human endeavor and the attempt to adjust that endeavor to an ideal standard, and when the endeavor ceases and the actor fails to direct, control and achieve, we have passed into the shadowy realm of phenomena, and in the utter poverty of our language begin to talk about Genius, mainly, I suspect, because that word covers with its convenient vagueness all that we do not understand.

Mr. G. H. Lewes not long ago wrote the most analytical, the woodenest and the most exhaustively materialistic book on Actors and Acting that I have ever read.

Mr. Lewes never touched anything without reducing it to protoplasm and cellular tissue. He measured acting as he measured "foot-pounds." He went one degree farther than Maudsley—who found all psychic disturbances in the bowels—for he found all great acting in the cerebrum.

It was Mr. Lewes who came out of physics, where he belonged, into metaphysics, where he was lost, and undertook to regulate all acting according to the Comptean doctrine of vesicles.

I believe my friend Mr. F. F. Mackay follows in the same graveyard. If there is a place where agnosticism looks like barbarism, it is in aesthetics.

In Mr. Lewes' system there is no provision made for the heart. There is no recognition of the phenomenal. There is no patience with the unknown.

But, fortunately for us all, it is the unknown quantity in art that always comes the nearest to the creative.

If Mr. Lewes had bowed his head at the mysterious point in acting where the soul of the actor transcends the trammels of art, I should have been satisfied. But he only wagged his head scornfully.

There was a point in Salvini's Othello, not predicable, and not controllable, where he forgot himself and became Othello. It was an unreliable point. But oh, heavens! the thrill of it. There was a supernatural awe in Forrest's Lear during the latter days of his career. It went down into men's hearts, and I have felt the pulsation of it to this day.

Because we cannot talk of these things and cannot measure them with our little two-foot rule of criticism, shall we not recognize them?

One thing is certain: Bernhardt never forgets herself. She accomplishes—she doesn't *happen*.

Steele Mackaye, who sat with me the other night at Fedora, said a good thing. "The difference," he remarked, "between the actor and the artist is this: One is continually thinking of her feelings; the other thinks only of the feelings that she wishes to create in the audience. Clara Morris' nature and art are both emotional. Bernhardt has an emotional nature, but her art is intellectual."

I never saw remorse, despair and helplessness so poignantly and so untheatrically conjoined as in her work in the last act of Fedora. I never saw the effect produced with such an economy of force. And the effect was a unit, but the means were subtly multiform.

Helplessness and despair with her were not actions and tones, but an awful condition. They were not shown in demonstrative explanations. They were exhibited in unmistakable presence.

It was her animal love for Loris that overleapt all bounds. Another actress would not have so unerringly preserved the emotional facts of nature as to have shown the surface of this human soul surging with love, but dark and chill in its depths with a terror that was abiding.

Five minutes after the terrible scene of the last act she was laughing and conversing vivaciously about New York in her dressing-room.

Clara Morris would have been throbbing for an hour.

Mr. Lewes thinks that it is an argument against realistic acting that the actor breaks himself down by the strength of his uncontrolled emotions.

Well, that depends on whether you are discussing economics or human achievements.

I suppose that all the really great things of human experience have a tendency to break down the doer.

I never heard that the victories of mind or heart were any the less glorious because they exhausted fibre.

I don't quite see the force of Mr. Lewes' argument, unless acting is an invention to prevent men and women from tiring themselves.

After all, the fact that Bernhardt doesn't tire herself is a trivial one by the side of the fact that she doesn't tire us.

Her intellectual elasticity is wonderful. Those thin limbs are strung with steel and there is a reliable battery somewhere that charges them at will.

But what an absence of sensuous charm in her dressing!

To the masculine eye scarcely a curve, and I hope I am not betraying my sex when I say that it is swelling curves that have delighted and ruined us from Aphrodite to Langtry. Her garments have a persistent inclination to get into straight lines, and nothing overcomes the inclination but the serpentine motions of her body. Did you ever see a cobra rise up and curve its horrid form in the air to strike? Look at Bernhardt in a vicious moment. Then she belongs to the ophidians. The python is not more terrible.

But in moments of repose she is strangely unfascinating in form. Her drapery does not flow in statuesque sweep. Her step is devoid of organic grace. Her lank arms are not suggestive of embraces.

And yet given the purpose, how all these adjuncts perform their work, and your eye begins to correct its first impression.

Some women dress to conceal their bodies. Other women dress to betray them. They are forever coaxing them into proclamation. Then there are women—you have seen them now and then—who take no heed, and the organic beauty breaks through in spite of them and glorifies satin and sackcloth alike.

Bernhardt is the first woman I ever saw who could perform this feat without organic grace, and solely by an intelligence that doesn't stay in her head but gets into her bones and courses through every muscle of her body.

I should like to see her play Cleopatra. I believe she could play Helen of Troy. What's more, at the end of five acts I believe the audience would go away utterly befooled and believing that she was in some incomprehensible way a beauty.

Bernhardt deserves to be studied carefully by all our players for method. Her repose is superb. Her passion is white hot. Her comedy is the finest possible example of simplicity. Her declamation is perfection. She passes over the gamut of her emotions, and touches every black as well as every white key. Her transitions are unlike the convulsive steps of our muscular exemplars who travel like a mountain torrent in which elocution is only the dam that impedes the flow.

Rather does she move like a majestic stream that widens into a river before you know it, and presently is mingling with the ocean itself.

To those who have seen Bernhardt play Camille I need not say that she alone plays the French idea. Matilda Heron vulgarized it. Clara Morris realized it. Modjeska poetized it. Bernhardt naturalized it. Bernhardt's Marguerite is the possible Parisian woman, who is a heroine and a courtesan. Modjeska's Camille was a beautiful impossibility. The more you admired that character the more offended your judgment was when Modjeska lifted its head into the ether, but left its feet clad in French boots in the bagnio.

If you want to get the very atmosphere of Paris, see Bernhardt do it.

Mind you, I don't think the atmosphere is refreshing. There is a sickly smell of dead bouquets in it. But, all the same, the study is a curious psychologic one.

* * * * * * *

Since I last wrote you, our friend and brother, Henry Ward Beecher, has laid down his load.

You paid him a handsome tribute while the tears were wet. But you will pardon me for throwing this late flower into the chasm he has left behind.

In that long conflict between the pulpit and the stage, with prejudice on one side and bigotry on the other, no figure stands so nobly forth now, with the sacred oracles in one hand and the other reaching over the gap to grasp the actor because he was a brother.

Whenever Mr. Beecher was there the old fight was hushed in the great truth that all men are brothers, and that no calling or profession, worthily pursued, can make us forget either the eternal brotherhood of man or the eternal Fatherhood of God.

NYM CRINKLE.

SARAH BERNHARDT.

The Actors' Fund.

Last week ten applications for relief were considered by the Executive Committee, eight favorably. There are four applications on file.

Expended in relief last week, $208. There were no funerals.

New members and annual dues paid in: Louis G. Weems, John D. Ashby, George R. Sprague, Mrs. George R. Sprague, J. G. Stuttz, Louise Eldridge, Newton Chisnell, Lydia Corduan, Edward J. Ratcliffe, Harry Doel Parker, George Winship, George Howard Coveney, James Riley, Mrs. E. B. Holmes, John D. Jones.

Treasurer French has received Harry Miner's cheque for $475.25, the proceeds of the specialty performance in aid of the Fund recently given at Miner's Bowery Theatre.

At the Theatres.

STAR THEATRE—FEDORA.

Princess Fedora	Mme. Sarah Bernhardt
Comtesse Olga Soukareff	Mlle. Malvau
Loris Ipanoff	M. Philippe-Garnier
Siriex	M. Angelo
Boroff	M. Decori
Gretch	M. Fraizier
Docteur Lorectk	M. Fournier
Desidere	M. Joliet

On Monday night, at the Star, Sarah Bernhardt made her long-expected first appearance in Sardou's Fedora. The audience was a packed one, of course, sprinkled thickly with people known in society, journalism and the professions, and of exceptional brilliance even for a first-night. As a fine poetic retribution for our literary piracies, there was no book, and the auditors, for their enjoyment of the play, were forced to fall back on previous knowledge of the American version, or the pantomime, or that familiar knowledge of spoken French so much vaunted in New York boarding schools and so pitiably apt to give out at critical moments. The choice of the piece was, therefore, judicious, as, in common with the others to be given this week, Camille and Frou-Frou, it is merely, if we may trust the word of a sarcastic journalist, a translation from the celebrated works of Mr. Daly under those titles. Any such slight advantages in the attempt to follow the text word for word were the more welcome from the mechanical difficulties of listening. The actors, one and all, strike an easy conversational key which would make the conventional barnstormer unhappy, and speak with a rapidity too great to be explained by the ordinary theory of the strangeness of the tongue to American ears. The audience, too, was exceptionally noisy and restless, or at least must have seemed so to the irritable nerves of intent listeners. There was a good deal of fashionable chit-chat, in spots, a plentiful crop of coughs and colds, and two people, overcome with carbonic acid or emotion, had to be carried out, limp, in a dead faint, at interesting moments.

The story of the piece it would be superfluous to tell in detail. Every one knows how Princesse Fedora, to avenge the death of a former lover, tracks his supposed assassin, Loris Ipanoff, betrays him to the Russian police, and lays snares for him in her own boudoir; how she finds too late that the murder was justifiable, that Wladimir was a scoundrel and that she passionately loves Loris; and how, when her plots have recoiled on her, burdened with the horror of the misery she has wrought her lover and crushed with his hate and fury, she takes refuge in suicide. The story in its English dress has already made the fortune of one or two star actresses. Whatever flaws the cooler analysis of the study may discover in plot or situation, the auditor in the stalls finds none. It is and will always remain one of the most thrilling pieces of stage-effect now on the boards; one of the masterpieces of that wonderful master in the construction of the *scenario*, Victorien Sardou.

The heroine is a type so completely exotic on any Anglo-Saxon stage that there is a certain constructive audacity, not to say unfitness, in attempting even to present her before a Western audience in an English dress. Quick, nervous, intense, haughty, jealous, passionate alike in her love, her hate, and her revenge, she is in every word and gesture the typical Slavic woman, in whom the *grandes dames* of modern culture has been so thoroughly scratched that the Tartar oozes at every rent and at every pore. No role could well be more fit for the full development of Bernhardt's individuality, and the auditor throughout the representation is dazed with a curious twin sense of delight and admiration at once at the splendor of the author's creation and the way in which the artist's personal traits fill out and enforce his work.

It is difficult, in attempting anything like a detailed account of Bernhardt's interpretation of the part, to avoid lapsing into mere enthusiasm. On first return, thrilled and glowing, from such an evening as that of Monday, the coolest critic feels a longing to get out his dictionary, hunt up all the biggest words, and launch himself on a torrent of unstinted eulogy. Only when calmer reflection has brought the first startling impressions into something like order and relation, is it easy to distinguish and discept, to set about that orderly comment which offers the discrimination of criticism—if not its exception or its blame.

From the impressions of such a performance one main feature stands prominently forth—its intensity. The lighter, gentler, more graceful features are but slightly assisted on. The picture is painted in the strongest lines, in the sharpest light and shade, and the keynote of the whole is a wail of pain which reaches its fortissimo almost in the opening scenes. In the quick, sharp tones of command with which Fedora appears in Wladimir's apartment, the audience recognized the trained artist; in the terrible realism of the cry of horror and agony with which she threw herself on his body, the genius which transcends training. The struggle between the set determination of revenge and the nascent affection of the woman, in her conversation with Siriex in the second act, was wonderful for truth and refinement, and the same impression went on, *crescendo*, during the wonderful dialogue with Loris, her caressing blandishments to prevent his escape, and the fierce disgust and wrath with which, as soon as his back is turned, she tears off the glove he has kissed. Still stronger is the revulsion between hate and love with which in Act III. she learns of Wladimir's treachery and Loris' part in his taking-off, the tiger-like eagerness with which she rushes to him to hear the details of the duel, and the wild despair with which she bars his exit lest he fall into the hands of her agents, the whole culminating in the splendid climax where she throws herself on his neck in the glow of passion triumphant. Up to this point the audience had been restrained from interrupting the dialogue with untimely applause at critical points only by the angry hisses of the more tasteful, but on the fall of the curtain the storm broke loose, the house, to use a familiar phrase, "rose at her," and the curtain had to be raised five or six times, amid a tempest of bravos and thunder of applause in which the overstrained nerves of the auditors sought relief.

In strictness this might be viewed as the climax of the representation, at least so far as dramatic intensity goes. It would be simply impossible to strain the chord any further than in Act III., yet the dramatic interest goes on to a symmetrical culmination in the last. Distinctly the most artistic thing of the evening was the point where, pleading with Loris for pardon to the (supposed) woman whose terrible error has sprung from her love of him, she sinks back on the sofa in sickly hysterical laughter at his obstinacy, with a pathos so poignant that it sent a spasm of pain through the auditory and brought an impulsive outburst of applause.

In the agony of impending detection in Act IV., as in much which went before, the artiste illustrates one of her phenomenal qualities—her capacity to use facial expression, not merely in momentary play of feature, but so as to bring about the permanent physical results of pain, the hollow eyes and drawn and pallid features which ordinarily only protracted illness or suffering could produce. In the awful mental struggle of the finale she so forces her soul to her own conceit that with her working all her visage wans, with a realism and truth which no gesture or inflexion alone could fitly give.

If, in commenting on the wondrous display of Monday evening, the critic should insist on discriminating in his praise, it might be said that Sarah Bernhardt seems less excellent in the tender and affectionate features of her role than in other regards. Her features, strong, picturesque and expressive, but distinctly uncomely, lend themselves less easily to the gentle and sweet emotions than to their opposites. Her voice has a strange, languorous minor tone, which is sensuous rather than sentimental, but aptly fits the personage. Fedora is a varnished barbarian, highly varnished indeed, but always *au fond* the Slavic woman. She loves like a tiger-cat, sinuous, seductive, but always ready to strike and rend, and with her the primal instincts come at any instant to the surface with little or no modification from any culture or restraining influence. It will be interesting to watch her delineation of Camille or Frou-Frou, each faulty and sinful enough, but on the inevitable lines of an overripe and effete civilization.

The supporting cast was, throughout, satisfactory, and, in one or two respects, excellent. Philippe-Garnier avoids the easy excess of stagy sentimentality by a cool, clear-cut simplicity in delivery and action, which, if a little hard, is at least manly and natural, and which makes his electric explosion of passion in the last the stronger by contrast. Angelo, as Siriex, gave a good picture of the cool, practical, yet polished, man of the world, and the subordinate roles, especially Mlle. Malvau's Countesse Soukareffs, were well done.

Of the superb richness of Bernhardt's toilets it would be superfluous to speak; that pleasant duty may safely be left to the milliners—professional or otherwise—of Fifth avenue. Dear as such matters are to the feminine heart, the real drama-lovers in the audience would have liked her as well in serge and sackcloth. Nor need we trouble ourselves about the rumors that Mlle. Bernhardt went home in violent disgust over the insufficiency of her scenery. It was decently good, and if it had been otherwise, who cares? When the spell of genius once holds us in its grasp, coulisses crumble and limelights pale, and in the fierce intentness with which we watch every line of Bernhardt's face, every inflection of her voice, we should hardly heed if the back-scene bore the historical table-cloth of mediæval times marked, "This is a dining-room," or "This is a forest!" In one detail the stage management seems to merit blame. The rickety sofa, braced with a bit of scantling, on which the actress was to fall, was not only mechanically insufficient, but artistically an offense. It gives an odd feeling of incongruity to see a great artiste, before she can die in peace, trying the furniture with a shake, like a cat, with preliminary paw, testing the stability of a doubtful back-fence.

* * *

PEOPLE'S THEATRE—PASSING SHADOWS.

Count Fedor Petrovik	Frederic de Belleville
Father Ramuzan	John C. Walsh
Paul	Harry Eytinge
Paola	Charles B. Hawkins
Count Valdimar	Arthur Giles
Bogdanouve	Carlos St. Aubyn
Turgeneff	John Jannus
Olga	Louise Balfe
Madame Markoff	Mrs. W. G. Jones
Irma	Emily Lytton
Madame Turgeneff	Addie Cumming
Therese	Cora Macy
Ermenia	Edith Bird
Pauline	Mercedes Leigh
Count Ivan Demidoff	John A. Stevens

Passing Shadows, by John A. Stevens, was produced at the People's Theatre on Monday evening. These particular Shadows proved to be Mr. Stevens' old play, Her Second Love, revamped and renamed. Her Second Love was produced at the old Windsor Theatre some years ago, with Maude Granger in the role of Olga. At that time an attempt was made to create a sensation by the announcement that Olga, to win a sum of money that would pay her husband's gambling debts, would disrobe and prove herself to be the most beautiful woman in St. Petersburg. This disrobing proved to be a "fake." Shortly afterward the play was shelved. In the present production the disrobing is simply referred to, and is the cause of a stormy scene between the husband and his outraged wife, who, by turns, indignantly and tearfully refuses to fulfill the terms of the wager.

The story of Passing Shadows is easily told. The scene is laid in Russia—the first act in the cottage of Mme. Markoff and her daughter Olga, in Ashkol; the remaining three in St. Petersburg. Two Counts, Ivan Demidoff and Fedor Petrovik, are smitten with the charms of Olga, and visit the mother's cottage. In an interview the mother detects that their attentions are impertinent, and leaves the room after giving them "a piece of her mind." The efforts of the two gallants to win the girl are rather amusing, but somewhat mercenary. They toss up a coin for the prize, and the less worthy of the two, Ivan, wins her. There is much improbability in this act, as there is in all the play. The girl is made the object of a barter, and is given in marriage to an unknown. As Countess Demidoff, Olga mixes in the gay society of St. Petersburg. But she is unhappy; her husband is neglectful; he has become dissipated, and is in debt through gambling. The unsuccessful suitor, Count Ivan, is the mutual friend, but more especially the champion of the wife. The second act discloses the ante-room of the Grand Opera House, where a *bal masque* is in progress. Olga is weary of the whirl of gaiety around her, and longs for home and its quiet. The Countess Turgeneff, a scheming woman who hates Olga, whispers to the wife that scarlet women are to be introduced to the scene as soon as the ladies have retired. The frenzied wife hastens from the place, escorted by Count Fedor. But they soon return, *en masque*, and look upon the orgie. Drunken men and loud women, the latter scantily attired, are guzzling wine. Paul, an old beau, proclaims that he can produce the most beautiful woman in St. Petersburg. Count Fedor denies this, and in presence and hearing of his wife lays a wager with Paul. This brings about a climax in the unmasking of the wife and the discomfiture of the husband. The third act is the home of the Demidoffs. The husband commands the wife to fulfill the conditions of the wager. She indignantly refuses, and then pleads, protests, implores. As a last resort she flies from the house and tries to make her way to her mother's roof. But she is encountered by Count Fedor, who sees she is prostrated by her troubles. He conveys her to his house, where she is found by her husband, who charges them with guilty love. Olga turns upon Ivan, and tells him she had never loved him—that Fedor had been her choice—that she had married him for money and position. The men draw weapons and are about to fight, when a squad of soldiers enter and it is announced that Count Ivan is under arrest as a Nihilist. In desperation he attempts to escape by a window, but is shot from without. He staggers back into the room and falls dead. Of course, Fedor wins Olga; but courtship over dead bodies is unknown, and the wooing is left to the imagination.

As Count Ivan, Mr. Stevens did not feature himself on the bill. He played the part with less of his usual mannerisms, and altogether was very acceptable. His comedy work with Count Fedor in the first act was neat, and roused the risibilities. The assumption of intoxication in the second act was rather uneven. There was power in his scene with Olga in the third act, and he was even better in the stormy scene, culminating in his death, in the fourth act. Fred. de Belleville presented a handsome Count Fedor; but his acting was somewhat stiff, and his utterance, especially in rapid delivery, was unpleasant in its foreign accent. But some of the best lines fell to his lot, and while he may not have made the most of them, he always he'd the sympathies of the audience. As the discomfited lover in the first act, he divided the light and shade with Count Ivan. In the later and more serious scenes there was the stiffness spoken of, but the actor was always earnest in his work and won a full measure of applause. In the first act Louise Balfe was charming as Olga, the village maiden. She romped, and danced, and sang, and petted her doll—all without a tinge of affectation or enforced gaiety. She brought down the house with a song, "Don't Tickle Me!" The transition to the sorrowing wife was great; but Miss Balfe fully sustained her reputation as a powerful emotional actress, and her claim to versatility as well. In company with Messrs. De Belleville and Stevens she was twice or thrice recalled. Harry Eytinge, of course, was admirable as the old beau, Paul. John C. Walsh, as Father Ramuzan, spiritual adviser and friend of the Markoffs, was very tiresome—that is, in his speech, which was very indistinct. As the artful Countess Turgeneff, Addie Cumming acquitted herself very well in a not very prominent part. There is an archness and piquancy about this little lady not in keeping with the character. The comedy was supplied by Charles B. Hawkins, a soldier of Garibaldi's campaigns, whose fealty to that patriot oozed in almost every line he uttered, and Emily Lytton, as Irma (Olga's maid). They were very successful in their efforts to amuse. Cora Macy, as Therese, the "Black Diamond"—a member of the *demi-monde*, in Act II.—appeared in stunning undress, and made somewhat of a flutter in the audience. Edith Bird, as Erminia, another of the fair but frail, wore more clothes.

The play was elaborately mounted down to small details, and the large audience applauded the ante-room scene of the Grand Opera. The costuming was rich, and nothing was left undone to make the play a "go" so far as adjuncts were concerned. Next Monday night Aimee will appear in Mam'zelle.

* * *

UNION SQUARE THEATRE—THE COMMERCIAL TOURIST'S BRIDE.

Violet Granville Smith	Agnes Herndon
O. N. Time	Frank Lane
H. Innocent Smith	Will C. Sampson
Philip True	George Cohill
B. B. Catcher	C. W. Travis
Rose E. Flour	Miss Beverly Sitgreaves
Tip	James McCormick
Wing-Wing	Jacques Lackstone
Sam	W. F. Loftus
Lucy	Daisy Lyon
Camilla Celeste Muldoona	May Thompson

An amusing tissue of farcical absurdities is The Commercial Tourist's Bride, produced at the Union Square on Monday before a good audience. It afforded another proof, if any were needed, of the necessity the public feels for amusement and how easily it is answered. The piece, from the joint pens of Frederick Hale and H. S. Hewitt, a member of the New York press, is what would make an old-fashioned one-act farce. It is spun out, diluted and "comedyfied" into three acts. It turns on the dilemmas of one Innocent Smith and the witty devices of his wife to extricate him from them. Innocent Smith, the treasurer of a California mining company, brings his wife Violet to New York, en route for Europe, putting up at a hotel. To Smith's horror he reads in a morning journal that after his departure from 'Frisco a supposed defalcation of a quarter of a million has been attributed to him. The question is how to get on board the steamer before detectives can come. The wife makes Innocent shave his whiskers and dress up as her footman. It happens that O. N. Time, a drummer, who is also at the hotel, hears of Smith's arrival and seeks an interview to show his samples. The Smiths believe him to be a detective, while Time believes Mrs. Smith to be Smith's "fancy goods buyer," and makes love to her accordingly in the hope of "striking a good order." While this goes on the real detective arrives, and Mrs. Smith immediately pretends that the drummer is Smith, and that she is Mrs. Smith, so that the unlucky commercial tourist may be arrested and his newfound "bride" escape with her husband. The arrest is made, and while waiting for the local policeman Mrs. Smith consoles her victim and the officer by a recherché supper, which Innocent has to serve and pay for. After the repast a telegram arrives from California that the supposed default was a mistake in adding up figures; this dismisses the detective and relieves the embarrassments.

There are many ludicrous situations in the farce, but the banquet scene is curiously parallel with a similar situation in Mam'zelle. The amusing *vol au-vent* will, doubtless, make people laugh. Sprightly and handsome Agnes Herndon is capital as Violet Granville Smith, and Frank Lane gives a capital impersonation of the unabashed modern commercial "bagman." But the whole, like most farces, depends so entirely on vivacious acting that there is little more to be said about it. Innocent Smith was personated very well by Will C. Sampson, and Catcher, the detective, was played by C. W. Travis, who, however, had the air of being preoccupied, possibly by his duties as stage manager. The other parts were accept ably acted.

* * *

A large audience welcomed W. J. Scanlan in Shane-na-Lawn at the Grand Opera House on Monday night. The star was encored in all his songs, and received several floral testimonials. George W. Deyo, as Gerald Power, the chivalric young Squire, made a pronounced success. The support throughout was of uniform excellence. Marion Warren, as Peggy O'Moore, the sweetheart of Shane-na-Lawn, captivated the audience with her vim and pleasing coquetry. The play was finely mounted. Next week, Charles C. Maubury in The Wages of Sin.

* * *

The Ivy Leaf, with Mr. Power's excellent company, is attracting large audiences this week at Niblo's Garden. THE MIRROR has on several occasions recently noticed this performance at some length. The White Slave will be given here next Monday.

* * *

Tony Pastor's Theatre offers a capital entertainment this week, with a host of clever specialists, in a programme that does not lack for novelty.

* * *

The Old Homestead is drawing near its 100th representation at the Fourteenth Street Theatre. The same run of good business attends the enterprise, and Mr. Thompson evidently has confidence in its continuance, as he has arranged to play the piece there well into the Summer.

* * *

Walda Lamar is going on at the Lyceum. The one strong situation of the piece and the general curiosity to see what Miss Dauvray can do in an emotional role have interested the public and drawn them to the theatre.

* * *

Old Heads and Young Hearts was not, after all, performed at Wallack's on Monday evening. At short notice Moths was substituted, with the same efficient cast that presented it a short time ago. Boucicault's familiar play is curiously underlined "for first production." It will be followed by Mr. Lloyd's Dominie's Daughter. The scene of this piece is laid in New York during its occupation by the British. It is said to be full of patriotic lines. They will sound odd when spoken on the Wallackian stage.

* * *

Sarah B. comes in for a share of attention at Dockstader's this week, while the vocal programme is made up of sweet Irish melodies.

* * *

The Skating Rink still serves to amuse Nat Goodwin's friends and admirers while Big Pony is in preparation at the Bijou. The date of this production is not yet announced.

* * *

Jim the Penman does not perceptibly feel either Lent or the circus, its draft being too strong to yield to such influences.

* * *

We, Us & Co., at the Windsor, is creating plenty of amusement for plenty of people. This well-known absurdity seems to have good staying powers.

* * *

McNooney's Visit is having a really phenomenal share of prosperity at the Park. Mr. Harrigan's lucky star remains in the ascendant.

The Musical Mirror.

METROPOLITAN OPERA HOUSE—NERO.

Nero Claudius	William Candidus
Julius Vindex	William Ludwig
Tigellinus	Alonzo Stoddard
Balbillus	Myron Whitney
Saccus	William Fessenden
Sevirus, a Centurion	William Hamilton
Poppæa Sabina	Bertha Pierson
Epicharis	Cornelia Van Zanten
Chrysa	Emma Juch
Agrippina	Agnes Sterling
Lupus	Pauline L'Allemand

The representation of Nero, on Monday night, was, as had been generally predicted, a sort of *levee de boucliers* among the musical hosts of the city, to say nothing of a large sprinkling of people who looked mainly to the socio-fashionable interest of the occasion, and slightly, if at all, to the music. Fashion of late has not beamed with her warmest smiles on the parquet and boxes of the Metropolitan. Time was when to manifest an interest in matters German was to stamp one's self a mild sort of anarchist—social, literary or aesthetic. To read Goethe and go to symphony rehearsals argued, in a woman, an incipient grade of strongmindedness from which to divided skirts and Anna Dickinson was but a step. But Damrosch and Seidl, Materna and Brandt and Niemann have changed all that. Now the upper empyrean of Murray Hill shows a slight tinge of Teutonism, and there has been a perceptible tendency to boycott Thomas and Mrs. Thurber for the musical *incivisme* of their tendencies. It was, therefore, a pleasure on Monday to see the box rows blazing in all their wonted gaiety, a brilliancy measurably shared by the parquet, which of late has begun to show a rather rusty aspect suggestive of "paper" and private influence at the box office.

Both fashionables and music-lovers had their reward—the one in a fine stage-pageant, the others in a musical creation of great interest, apart from the mere question of momentary enjoyment. For two hundred years composers of note have occasionally attacked a theme offering at first sight such evident field for spectacular setting and musico-dramatic creation. But all these productions repose peacefully in the music albums of libraries and connoisseurs. It was left for Rubinstein to once again try the theme—with an excellent book, this time—and the partial success of the opera a few years back, in Hamburg and Antwerp, has been sufficient to encourage its production here.

Barbier's libretto, from which the present version indirectly comes, tells how a Christian maiden of Rome, pursued by a band of revellers headed by the Emperor Nero, takes refuge in the house of a *traviata* who proves to be her own mother. To escape the dissolute Emperor's pursuit, the mother, Epicharis, feigns to poison the daughter in the midst of the ceremonies of her mock marriage with Nero. The episodes of the Emperor's licentious persecution, Chrysa's defence by her improvised champion, Vindex, and the intervention of Nero's mistress, Poppæa, make up the main portion of the story. The victim is hard pressed by her tormenter and in danger of succumbing, when the burning of the city takes off his attention, and in the resultant violence and confusion both Chrysa and Epicharis perish in the streets. Nero, after a terrible scene of remorse, is pursued by his revolted legionaries, and Vindex has the satisfaction at once of feeding fat an old grudge and discharging a grave public duty by slaying him.

Rubinstein's score shows decided traces of the influence of Meyerbeer, with perhaps an underlying flavor of Wagnerian tendency, but with nothing like palpable imitation. It is new-school music in so far as it attempts the continuous melodic sequence of the reformers, without at the same time surrendering that definiteness of rhythm and form, and the reliance on choral and concerted effects, which make the essential of the old-time tuneful

composition. On the whole, though interesting, it cannot be called very pleasing writing. The orchestral score, in especial, shows a certain thinness and dryness in contrast with the splendid fullness and rich harmonic color of the thorough-paced Wagnerian orchestration. In all these regards the third act is the most pleasing, with its beautiful slumber song by Chrysa and Epicharis, passing over into a trio with Vindex, and the ballet music of the second act is especially bright and effective.

It goes without saying that such a book and scenario afford a boundless scope for the skill of the scenic artists, costumers and decorators of the company, of which they have taken ample advantage. The revelry in the palace of Epicharis and Nero's triumphal procession in the second act are finely set. The destruction of the city calls for all the art of the machinist, and makes an impressive and beautiful stage picture, while the gloomy scene of the murder, with the supernatural cross prophetic of the downfall of Paganism, closes the work with a striking and suggestive tableau. In the ballet the liberality and taste of the costumes is conspicuous as usual. The dance of the bacchantes forms one of the most dazzling effects which M. de Bibeyran has yet achieved, and Mme. Giuri wins ever greater applause for her skill and grace as *prima ballerina*

Of the principal vocalists much good may be said. Emma Juch, with the steady deduction for some defect of force and breadth, sang the music of Chrysa very charmingly. Bertha Pierson gave a large interpretation to the part of Poppæa. She is always at her best in the most intense parts of her roles. Her powerful voice and imposing person make her very effective in *ensembles* with band, chorus and all in full swing, where minor defects of method pass unheeded, and vigor and staying quality are in the ascendant. In the duet and finale of Act III. she did good work with some fine, well sustained upper notes, which would make us wish that she might always be heard at full steam, so to speak. Van Zandten, if not exactly a fascinating, was a sufficiently dramatic Epicharis.

Ludwig was, as always, impressive and masculine, and did some excellent singing and acting as Vindex. The Emperor was not precisely what could be called imperial. It cannot be too earnestly urged upon Mr. Thomas and the company that they should straightly address themselves to the quest of a good *tenore robusto*, whose robustness does not stop short with his figure. In method, voice, presence and action Mr. Candidus is glaringly incompetent to the large dramatic parts into which an unkind fate has lately thrust him. Wild rumors are in circulation as to the fabulous sums paid this gentleman for his services. As the courtly Frenchman told the pretty woman that he couldn't guess her age, but in any event she didn't look it, it may be said that whatever the company pays Mr. Candidus, it is probably too much.

* * *

Delibes' Ballet Coppelia was given at the Metropolitan on Friday, in the thorough style which the company are in the way of claiming as peculiarly their own. The score is bright, smooth and melodious, if hardly so interesting, throughout, as the music-lover might be led to hope from the choice bits, like the Pizzicato from Sylvia, and others, which have found their way into concert performances. It was very richly dressed and mounted, of course, and the plump and lively little damsels of the coryphee corps, if not exactly models of finished grace, disported themselves in a wholesome and cheerful fashion, which looked as if they heartily enjoyed it themselves. Mlle. Giuri, the chief artist, is a very graceful dancer, with a charming lightness of movement which makes it difficult, to lay observation, to realize that she is really ballasted with the fleshly handicap of ordinary mortal avoirdupois. There was some amazing gymnastic work, too, in her great *pas-de-deux* with the male dancer in Act III. The main act—the scene where Swanilda substitutes herself for the mannikin Coppelia—was excellently done in every way, and Mlle. Giuri showed herself not only a good pantomimist, but, in dumb-show fashion, something of a comedienne.

To the musical taste, however, the *hors d'œuvre* of Friday evening was, doubtless, the most appetizing part of the feast. Masse's pretty Noces de Jeanette, which opened the bill, gives L'Allemand in the title role another chance for the display of that wonderful *virtuosity* in which she has probably—after Patti—no superior, if she has even her equal on the American boards. During the earlier scene she sang a little weakly and languidly, with some traces of that thin and nasal quality of tone which is her main noticeable defect. But once comfortably married to Jean she thrilled and bubbled and purred, so to speak, with inward happiness and gave her feelings vent in right fascinating shape. Her meditative little ballad, while picking Jean's salad for supper, was gem of pure and spontaneous melody, sung with a delightful ease, unconsciousness and impersonality, as if Pauline L'Allemand had nothing to do with the matter, and some inner, inscrutable force were doing all the work on its own account. When, later, she sets out to fascinate her sulky bridegroom by a display of her best skill, she turns herself loose in a mad shower of all musical devices, trill, cadenza, gruppetti and roulade, for all the world like a mocking-bird on a chromatic spree, or, it might be fairer to say, on a protracted lark. It is not at all clear that L'Allemand cannot, on occasion, do good, broad dramatic work, but most certainly in brilliant *coloratur* singing she must seek far for her superior.

* * *

Erminie maintains its hold on the public fancy with undiminished strength. The Casino is as crowded now as as it was when this bright and pleasing operetta first dawned upon the Metropolis months ago.

The Giddy Gusher.

Some years ago, shortly after the great Brooklyn trial, I took an early morning train for Pittsburg, and to my satisfaction the occupant of the next chair proved to be Henry Ward Beecher. Notwithstanding a dozen attempts made by passengers to enter into conversation he dozed until nearly noon, and then, though pleasant to those who from time to time gathered about, conversation was confined to his questioners; he took very little part in it.

There was a solid-looking old fellow opposite, and he fell to talking to me of a very dreadful sentence he was reading about that had just been passed on some criminal. The man was to be confined in a prison for a year; at the end of the year he was to be taken out and hanged.

"It's something horrible to think of that man living a year with certain death hanging over him," said the stranger.

"We're in the same boat," said I. "Perhaps our sentence will take effect in less than a year. There's many a person on board this train who hasn't twelve months' imprisonment to serve."

Mr. Beecher swung round in his chair.

"No doubt about that," said he. "And probably that criminal will give as little heed to the end as we do, until the months narrow down and the very scaffold is in sight."

* * *

The conversation became very interesting. Mr. Beecher said we questioned the wisdom of granting that man's prayer who said, "Oh, Lord, let me know my end." We discussed capital punishment, and about all the great questions of the day, when, to my horror and utter astonishment, the old man said: "This Beecher business is an unfortunate affair. What's your opinion of its effect on the Church?"

I don't know which of us got the worst of that blow. We both fairly staggered. I looked in the face of the well-meaning, innocent old questioner, and then the fun of the thing struck me and I burst out laughing. Mr. Beecher was amused and perplexed, so I said:

"Haven't you read the conditions on which this Pan Handle road issues tickets?"

"Why, no."

"It expressly states that a ticket is forfeited if any one holding it converses about the Beecher case."

"I've heard they put up such notices in factories—it led to so much discussion," laughed the old man.

"And it's specially objectionable on railway trains," said I.

* * *

Mr. Beecher was looking at a Philadelphia paper with a not wholly pleased smile on his face.

"I'm afraid the artists of country journals are not very successful in their portraits," said he, as he laid it down, with an expressive glance at me.

Then things went on very pleasantly till the train stopped for dinner, and a hungry-looking minister came in from another car, straightened up before us and sung out, in a hymn-book voice:

"Well, Brother Beecher, will you go out and try this place?"

And Brother Beecher replied that he would like to take the "cramp out of his legs by a turn on the platform," but he had a "painful recollection of that refreshment-room as containing more mediæval sandwiches and prehistoric pie than any other on the road."

Our poor old companion sat paralyzed. At mention of the name I saw him give a hasty but enlightened glance at the big grey mane and florid face of H. W. B.

* * *

When the two ministers left the cars, in a despairing tone the patriot across the way said:

"I do believe that's Beecher himself."

"It certainly is," responded I. The old fellow muttered something about a smoke, got up, took all his baggage and went to some remote car to finish his journey alone.

After Mr. Beecher came back he said:

"I wouldn't have believed that outside a blind asylum such an accident as that could have occurred."

Then we fell talking of Uncle Tom's Cabin and the play and the people who played in it, and he told me of meeting some old actor and asking him if he ever played in Uncle Tom. And the old fakir replying he had done "everything in it but Eva and the cake of ice that Eliza escaped on."

"They are a large-hearted, great-souled people as a class," said he of actors. "I question if there are any happier persons in the world than those in the theatrical profession. 'All the world's a stage,' and I clasp hands with my fellow-actors as often as I can."

And he certainly did. I remember Ellen Terry showed me a strange old aqua-marine ring he gave her, and she told me what a charming Sunday Mr. Irving and she had spent at the parsonage in Brooklyn.

* * *

At a New England dinner in Boston Mr. Beecher heard Nat Goodwin in some imitations, and was delighted with him. Meeting him afterward at a hotel in the West, Nat told him some story of some New York clergyman, unconsciously imitating the voice and mannerisms of the gentleman.

"Give me an imitation of myself," said Beecher. "Why, peculiarities I never noticed I recognize in your imitations. I'd really like to hear my own defects so voiced that I might remedy them."

But as Nat would never do Irving for Irving, so he didn't treat Beecher to Beecher.

* * *

The great orator had a marvellous memory. Ten years after that ride to Pittsburg, although I had met him many times, we had never discussed the funny old man of the train. But when Klunder gave a big flower show at the Metropolitan Opera House I had seen almost every one turn to take a second look at Beecher, when of a sudden a couple of men halted near us, and one said audibly: "Which one is Beecher. Where is Beecher?"

Mr. Beecher laughed and turned to me and said:

"That old man's got back from Pittsburg," showing plainly that the ten-year-old incident was unforgotten by him.

* * *

"I knew I should meet you here," cried an old lady to him. "I never went to a flower show in my life that I failed to find you there before me."

"I'm like all the other old ladies in my love for flowers," said he.

As an Irishman remarked of his dead friend, "How he would have enjoyed his funeral if he could have lived."

* * *

I wish I could find an old-fashioned circus, when trestles and planks formed the seating, when smoking naphtha lamps blazed round the centre-pole, when one sawdust-strewn ring claimed delighted attention and when the canvas roof bulged with the wild shouts of astonished countrymen. No private box at Madison Square Garden can equal the pleasure of a nice pine plank perched high in air; where the scolloped tent border blows back and forth in the Summer night. No blaze of electric light replaces naphtha. Platform and tanbark are no substitutes for sawdust. And the dear old show-folks! Madame Tournure, weighing three hundred, bouncing like a rubber ball on a bare back horse; her brother Sebastian, jumping like a cat from horse to bridge and from bridge to horse; big bluff Tom King, the leaper; Jimmy Robinson, carrying his beautiful little child in a daring bare-back act; Sherwood doing his remarkable bit of acting and riding called "Pete Jenkins," Tony Pastor singing comic songs behind the whitened face of the clown! Jollity, hilarity on all sides—good, healthy fun. A pail of lemonade, with a cool-looking chunk of glass, in it doing duty for ice. The cry of "peanuts, candy and pop-corn" and the munching thereof in your ears, as old Sam Stickney, too dignified and full of deportment for earthly use, announced Levi North in his great four-horse act.

* * *

I'd go to Ann Arbor or Naugatuck to see such a show. The last circus of the latest invention I went to I was curdled by a woman who staggered under a load of ghastly snakes hung on her, tied round her, and clinging to her. I was split up the back by a nasty barefoot Japanese who walked up ladders of shining sword-blades and danced on knives that could cut hairs. And when the performance culminated with an emetic-like act in which a beastly Arab pulled a hundred yards of colored paper strips out of his mouth, I was seen flying wildly for the door of the establishment, vowing never again to tackle the new form of circus.

* * *

I hate the later developments of negro minstrelsy, and honestly believe Dockstader could take some of the old Bryant Minstrel bills and reproduce them with a thousand times the success of these weak skits on current plays in vogue.

I have carefully looked over the legs of the party, and I can't see where the astute Lew got the idea of knee-breeches and silk stockings. There's one pair—beef to the heel—that should never have deserted the seclusion of pantaloons. There's another set, belonging to a brave, danger-defying Dutchman, I believe. Talk about Blondin. Why, his rope was thicker than that man's legs if they were twisted together.

* * *

I remember when a dramatic critic who knew it all induced Backus and Birch to gild up the first part of their entertainment. To that end they got a parlor suit of furniture in black and gold, and run on a fancy table in front of the middle-man. It took more wind out of the sails of the concern than that ancient mariner Bernard ever did with his dictionary. They were none of 'em at ease on spring-bottom brocade chairs. I believe that innovation started the ball rolling down hill. The big collars and grotesque shirt bosoms of the bona fide end-men are always indicators of fun ahead. They please the children and amuse the grown folks.

* * *

Some weeks ago I struck a very good bill at Dockstader's, in which that young man did some recitations and songs clothed in a tremendous pair of trousers. An old man had sat stolidly throughout the performance till that act; he began to cackle. He roared with delight. "I haven't seen anything so funny since Dan Bryant and Unsworth died," said he, and with that a half dozen people in my vicinity began talking of the famous show that held New York for fifteen consecutive years.

* * *

The interlocutor at Dockstader's is a clever actor. I wish he could have seen a character who waited on table at my hostelry a little while ago. He had lately come from Cuba with some coffee-colored dude whose ways he imitated and whose clothes he wore. His name was Scipio Skerrett, and of course I called him Sapolio Scourit at once. His dude master's father was a professor of languages, and of all the Professor's language Sapolio had cribbed his share. Mr. Moreland could make a tremendous hit in the middle-man business if he would reproduce Sapolio's walk, get-up and conversation.

Sapolio was ill, and hankered much after a doctor in foreign parts. I recommended the country practitioner. "I've no doubt you take trust in him, but my conference in United States doctors is shook sence one in Philadelphia described for me and devastated my sistern with deathly cammomel. Was you ever salvated? The fact is, there's too many climates here. You can't find an equitable temperament in any room in this hotel. I shan't stop here 'less the boss puts in a dumb-waiter or some hysterical thing for them dishes. I've had information of the brain once from falling down stairs. I'm very particular about decapitating the wine so's not to shake it. My distention was entirely committed to the wine, and I stubbed my toe clean to the bottom and laid inconscious two days. Ef I was to fall with them dishes there'd be no denomination what injury I should survive."

* * *

For a nice "derangement of epithets," Sapolio was a triumph, and put upon the stage with the airs and graces of the dignified darkey's manner and the gaudy eccentricity of his costume, Mr. Moreland could could make as funny a part of the middle business as the burnt-cork comedians do of their respective ends.

THE GIDDY GUSHER.

Professional Doings.

—Julia Anderson is at liberty for leading business.

—Rosa Cooke, the singer, is at liberty for opera, comedy, or character parts.

—Manager Hubert Heuck, of Cincinnati, is in Florida for his health.

—Lee Williams, of Cincinnati, has joined the Saints and Sinners company as business manager.

—Manager Gus Hartz wants an attraction for the week of April 11 at the Euclid Avenue Opera House, Cleveland.

—The Bijou Theatre, Pittsburg, will be kept open all Summer.

—In St. Louis last week Frank L. Thomas' wife presented him with a daughter. Mr. Thomas is the orchestra leader of the Ulie Akerstrom company.

—Louise Cushman has returned to her home in Omaha, having arranged an engagement for next season.

—Hanlons' Fantasma opened to the largest house of the season at the St. Charles Theatre, New Orleans, on Monday night.

—Arthur Wilkinson and Pearl Dudley will be wedded at the close of the season. They will make Boston their home.

—A comedy company, with the title King of Dentists, now touring the Hudson River towns, ought to have some drawing power.

—Ollie Hagan, of Cincinnati, has been selected by Manager Havlin to look after the interests of Messrs. Havlin and Robb in their newly-leased St. Louis theatre.

—Marcus Moriarty recently produced his comedy-drama, Irish Hearts, at Passaic, N. J., appearing in the star part. He expresses himself well pleased with the result.

—Dockstader's Minstrels open at the Chestnut Street Theatre, Philadelphia, some time in May. Altogether the road season will last six weeks. A tour may be made preparatory to the opening of the regular season in New York in September.

—Charles Dockstader, of the once well-known sketch team of Charles and Lew Dockstader, is living quietly in Philadelphia. He has never entirely recovered from the stroke of paralysis that dissolved the firm.

—Newton Beers writes that Lent does not seem to have any effect upon his business in Lost in London. Last week, in Cincinnati, the play drew full houses with The Black Crook and Haverly's Minstrels in opposition.

—The members of Coley's Hazel Kirke company were left stranded in Richmond, Va., this week. A. B Coley, the manager, had quietly departed Saturday night with the receipts. Richmond Elks helped the company to pay bills and reach their homes. The Ford Amateurs, of Savannah, wired Nellie Pierce $15. She had been their leading lady some time ago. It is alleged that Coley decamped with $1,500.

—The Parlor Operetta company, an organization made up of several well-known New York church choir singers, recently gave a very unique and pleasing entertainment at Tarrytown, N. Y. Burnand and Sullivan's Cox and Box was sung, in addition to a miscellaneous concert; and judging from the favor with which the performance was received the company (which only contemplates the acceptance of engagements within easy distance of New York) should be in lively demand.

—Forepaugh's theatrical interests are in process of being greatly increased. For some seasons he has run one of the most profitable popular-price theatres in the country. This is the house on North Eighth street, Philadelphia, where tidal-wave business is always the order of the day and night. Nothing sensational is presented at this house; only attractions with the stamp of success are booked. The firm of Forepaugh and Connelly are now constructing the new Forepaugh's Casino, situate on North Broad street, Philadelphia. It will be opened about May 30 for the Summer, and only light opera will be presented. The house will seat 2,500, and the general admission will be twenty-five cents. The orchestra will be first-class, and an all-star stock will accommodate any ordinary production. The firm have just leased a commodious theatre in Baltimore and christened it Forepaugh's Temple Theatre. It will be conducted on the same plane as the Eighth street house in Philadelphia. Only certainties will be given at these two theatres.

BIJOU OPERA HOUSE, Broadway near 30th St
MILES & BARTON, Lessees and Managers.

N. C. GOODWIN,

in the greatest of all burlesque absurdities,

THE SKATING RINK.

By Robert Griffin Morris.
Supported by a cast of unusual excellence from Miles and Barton's Bijou Burlesque Company.
Every evening at 8, and Saturday matinee at 2.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - - Manager.

Evenings at 8. Saturday Matinee at 2.

50 Cents. ADMISSION 50 Cents.

Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.

The greatest Comic Opera success ever produced in America,

ERMINIE.

Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.

Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager
Every Evening and Saturday Matinee.
STANDING-ROOM ONLY.
Seats secured three weeks in advance.
A MAGNIFICENT PRODUCTION
"Its success was immediate and unqualified."—*Sun, Jan. 11.*
DENMAN THOMPSON,
in a successful continuation of Joshua Whitcomb,
THE OLD HOMESTEAD.
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*
"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal, Jan. 11.*

FIFTH AVENUE THEATRE.
Proprietor and Manager, Mr. John Stetson.
Fourth Week and Enormous Success!
R. D'Oyly Carte's Opera Company from the Savoy Theatre, London,
In Gilbert and Sullivan's new opera,
RUDDYGORE;
Or, The Witch's Curse.
Cast excellent, music charming, dialogue sparkling, scenery beautiful. Absolute and Unqualified Success!
Seats secured three weeks in advance.
Every Evening at 8. Matinee Saturday at 2.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - - Sole Proprietor
Matinees Wednesday and Saturday at 2.
One week, commencing March 24,
W. A. MESTAYER and THERESA VAUGHN
and the original company, in
WE, US & CO.
"I ain't saying a word, am I,"

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.
DOCKSTADER'S MINSTRELS.
A Fresh Programme Nightly, at 8:30
Everything fresh and green.
IRELAND'S WEEK.
Killarney, Come Back to Erin, Harp of Tara, Erin's songs.
THE DONNYBROOK FAIR.
KAREN—A Fashionable Bronchial Craze.
Dockstader's New Specialty—Tobogan Slips.
SARAH HEARTBURN in CAMILLE.
Everybody gets a seat—50c., 75c., $1.
Special Ladies and Children's Matinee on Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Every Evening and Wednesday and Saturday Matinees.
The representative Irish comedian,
W. J. SCANLAN,
in the greatest of all Irish plays,
SHANE-NA-LAWN.
Next week—Chas. C Maubury in WAGES OF SIN.
Next Sunday evening—Prof. CROMWELL.

HARRIGAN'S PARK THEATRE.
Edward Harrigan - - - - Proprietor.
M. W. Hanley - - - - - - Sole Manager
Edward Harrigan's new play,
McNOONEY'S VISIT.
EDWARD HARRIGAN as MARTIN McNOONEY,
assisted by his excellent company of local favorites.
Mr. Dave Braham and his popular Orchestra.
Matinees Wednesday and Saturday.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
Sir Charles Young's remarkable play in four acts, entitled
JIM THE PENMAN.
Places secured one month in advance.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman - - - - - Manager
HELEN DAUVRAY and her COMEDY COMPANY
in a new comedy-drama entitled
WALDA LAMAR,
WALDA LAMAR,
Under the management of W. R. HAYDEN.
Every Evening and Saturday Matinee.

TONY PASTOR'S THEATRE, 14th Street.
Matinees Tuesday and Friday.
Good Reserved seats for 25 cents.
First time in this theatre | MISS MAY HOWARD | The letter that never came.
The Egyptian wonder, Valjean.
Elegant artist, Marie Gilchrist.
Lenton Brothers. Fostelle and Emmett.
The great wire-walkers, The Linivas.

H. R. JACOBS' THIRD AVENUE THEATRE.
Admission 10c. and 20c.
TAKEN FROM LIFE.
Regular Matinees Monday, Wednesday, Friday and Saturday.
March 21—THE AUSTRALIAN NOVELTY CO.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
AGNES HERNDON
in
COMMERCIAL TOURIST'S BRIDE.
Matinees Wednesday and Saturday.
Performance Begins at 8:30.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
MOTHS. MOTHS. MOTHS.
Wednesday and Saturday matinee.
Due notice will be given of the first production of
OLD HEADS AND YOUNG HEARTS.

PROVINCIAL.

BOSTON.

Antoinette Rigaud brought out at the Boston Museum, last Monday, for its first production in the United States, is not particularly brill.ant, though it will bear analysis well, and is artistic at least in its action. Its story is simple, and is told fairly well. But it has a hot house sentiment, and is too Frenchy for this longitude. The people in it appear favorably, the two making the best appearances, singularly enough, being the two usual villains (F. M. Burbeck and Frazer Coulter) in roles scarcely tinged with villainy, those of Paul Sannoy and M. Rigaud. Somehow E. H. Vanderfelt did not impress me very favorably as Henri. I am waiting (as I suppose every one else is) to see him in the legitimate. Isabelle Evesson was fairly good in the title-role. The People's Lawyer followed as an afterpiece. I wonder how the past generation endured, much less enjoyed, such miserable rot and rubbish as this affair is. George W. Wilson, as Solon Shingle, must have felt as little at home as he did in that other stuff, The Tin Soldier; but he made the audience laugh, myself among them, because he was so clever in his work, despite the stupidity of the work. If one wishes to analyse and compare, let him look on Solon Shingle, and then on Joshua Whitcomb, and he will see the difference between the false and the real; and yet by all odds Mr. Wilson is a much greater actor than Den Thompson.

Rosina Vokes and her comedy co. appeared during the week at the Park Theatre in In Honor Bound, A Double Lesson and A Pantomime Rehearsal, on Monday, Tuesday; A Game of Cards, My Milliner's Bill and A Double Lesson, on Wednesday and Thursday, and in In Honor Bound, My Milliner's Bill and A Pantomime Rehearsal, for the rest of the week. Houses were crowded.

Cora Tanner and Alone in London drew good houses to the Boston Theatre last week, on Saturday evening, when I looked in for a while, the house being literally packed.

Helene Adell, Oscar Eagle and a good co. appeared at the Bijou in Engaged Monday and Tuesday, A Night in Rome Wednesday and Thursday, and The Rainbow the rest of the week. The latter play is simply Camilla's Husband worked over, with the scene changed from its original locality to California after the first act. The co. was a very good one and pleased large audiences

Dion Boucicault closed his seven weeks' engagement at the Hollis Street Theatre Saturday night, Fin MacCool and Kerry constituting the week's bill. He will play his next year's Boston engagement at the Hollis Street Theatre, and has promised Manager Rich to have a new play ready for the event.

Robert B. Mantell continued his fine impersonation of Raymond Garth in Tangled Lives at the Globe Theatre.

The Rentz Santley co. crowded the Howard Athenæum at every performance of the week.

Passion's Slave was given at the Windsor Theatre by T. H. Winnett's co., and the usual crowded and enthusiastic houses ruled.

The variety performances at the World's Museum continues. Ditto at Keith and Batcheller's and Austin and Stone's.

Resumé: William J. Florence and his wife, during their engagement at the Park Theatre, beginning April 4, will be the recipients of a complimentary testimonial tendered them by Governor Ames, Mayor O'Brien, General N. P. Banks, Maturin M. Ballou, Colonel Charles H. Taylor, John Boyle O'Reilly, Oliver Ditson and others.—An interesting affair took place at the Derby House, Feb. 11, when "The Courtin'," a two-act operetta, dramatized from the famous poem by James Russell Lowell, by Charles F. Pidgin, who wrote the libretto of The Electric Doll, read its first presentation before a large and select audience. The music, by Fred A. Jewell, was sung by eight vocalists and a chorus. Of the characters personated that of Obadiah Strout, an old-time singing master, by Frank H. Drown, pleased the audience, particularly in the comedy effect which he gave the part. Mrs. MacBride's Lindy Putnam was given with artistic effect. She possesses a sweet soprano voice of excellent quality. The other members of the co. deserve praise for the manner in which they rendered their respective parts.—Henry A. Clapp, the dramatic critic of the *Advertiser*, is to give four Shakespearean lectures, under the auspices of the Saturday Morning Club, at Chickering Hall.—The daily papers are calling Manager William Harris names, and say he is a grandfather. The idea of believing such a thing of the friendly young manager of the Howard Athenæum! It is as hard to believe as that Planche really was Strephon's mother!—E. H. Vanderfelt will play Hamlet, it is said, at his coming benefit at the Boston Museum.—Harry A. McGlenen will have his annual benefit at the Boston Theatre April 4. Harry always gets the best on these occasions. Margaret Mather will appear.—Studio readings, etc., are getting quite fashionable. Arthur Falkland, of the Boston Museum co., will soon begin a series of readings at the studio of I. M. Gaugengigl, Poe being the author selected for the first one, March 22. Timothie Adamowski gave a brilliant concert at George C. Mansig's studio Tuesday of last week.

PHILADELPHIA.

The dramatic event of the week was the appearance of Sarah Bernhardt at the Chestnut Street Theatre. It would be folly, within the limits of this communication, to attempt to critically weigh the merits of this almost incomparable actress; hence I will speak but briefly of her work and her reception here. She presented Fedora, Camille, Frou-Frou, The Forge Master and Adrienne Lecouvreur. Her audiences were fairly large, considering the great advance in prices, and several times the house was crowded. The intense realism of her acting, combined with the fact that the heroines of several of her plays were extremely naughty women, doubtless caused some rather light houses. She has come; she has gone; we were entranced, we were spellbound, we could not withdraw our eyes from the sinuous and graceful figure; we saw a woman who seemed to have been born with garments, so much a part of her did they seem; we listened to her sweetly toned voice, murmuring, cooing, sobbing, dying away like an echo; we saw death pictured so realistically that the chill of mortality lay about our hearts; but still these hearts have not been won away from their old idols, and a Davenport or a Modjeska can still claim our allegiance. In some respects Bernhardt is beyond comparison, but she teaches us the lesson that there is no infallible standard of excellence, and that in weighing merit allowance must be made for the difference in habit, of thought, temperament and individuality. The Maid of Belleville was to have appeared this week, but the new play, In the Trenches, has been substituted. Fin McCool 21.

Caught in a Corner, which has been seen at the Chestnut Street Opera House, cannot claim to have met with great success. It is a wonderful mixture of low comedy and intense melodrama, with tragic aspirations. It is only spasmodically funny, though at all times absurd. If it is not bad enough to merit condemnation, it certainly is not good enough to praise. It will run another week and will be followed 21 by Mrs. D. P. Bowers.

At the Walnut Street Theatre, Margaret Mather appeared in J. M. Hill's magnificent production of Romeo and Juliet. It is not worth while to sigh for the past, nor to ask the grave to render up its trophies; so I will challenge the living to show so excellent a Juliet as Miss Mather. I must begin to praise her when the first thrill of love startled Juliet's heart, and praise can only end when gracious death has closed her eyes. Nothing could be more daintily beautiful than her meeting and parting with Romeo in the ballroom. Her girlish rapture, her beauty, grace and artlessness, her sweet modulation and her charming reading in the balcony scene, could scarcely be surpassed. The potion scene, with her intensely thrilling and frenzied recital of the fancied horrors of the tomb, proved her ability beyond a doubt, and the artistic climax was reached when she fell upon the steps. In nothing was she lacking, and her death scene was the fitting close to a splendid performance. Frederick Paulding, while possibly not the ideal Romeo, came fairly near to it, and gave a manly and impassioned rendition of the part. At times his acting was worthy of the highest praise, notable in the duel and in the subsequent interview with Friar Lawrence, when informed of the edict of banishment. Milnes Levick was ill on the opening night, and Mercutio was acceptably played by Frank Wise, who assumed the role upon brief notice. Mrs. Sol Smith was excellent as the Nurse, and the other roles were in competent hands. The stage settings have never been surpassed, if ever equaled, and yet, with all these elements of success, the engagement failed. Our people, through their apathy, or for some other cause, possibly the seemingly unfair lukewarmness of the local press, have missed a great opportunity. The star, the management and the house, all deserve better treatment. This week Robert B. Mantell; 21, Mr. and Mrs. W. J. Florence.

Hoodman Blind played to excellent business at the Arch Street Theatre. This having been its second visit with the same cast, further comment is unnecessary. This week Lights o' London; 21, We, Us & Co.

Ruddygore is drawing will at McCaull's Opera House. Many changes are being made in the second act, and it may eventually prove more presentable.

Mlle Aimee, in Mam'zelle, drew enthusiastic audiences to the National Theatre. Her support was good. This week the Wages of Sin; 21, Charles A. Gardner in Karl.

The Reilly and Wood comb. gave an excellent show at the Central Theatre and filled the house. This week Kernell's comb; 21, Howard Athenæum co.

At Forepaugh's Theatre was produced, for the first time in the city, In His Power, a melodrama of considerable merit, written by Mark Quinton. It deals, as its name would imply, with a rather questionable theme which, however, is handled in a delicate and unobjectionable manner. It is interesting and contains some excellent situations. It was well acted by a co. headed by J. H. Gilmour, who was assisted by D. W. Murry, Adelaide Fitz-Allan and others. The stage settings got up by the house for the production were very handsome. This week Leonard Grover's Lost in New York; 21, '49.

Brief Mention: The Little Tycoon still draws well at the Arch Street Opera House and is making a phenomenal record. Carncross' announced an "old song" night last week and put a number of the sweet old Foster melodies into the first part. The result was the sale of every seat in the house before the doors were opened. The Silver King, with King Hedley in the title role, was the attraction at the Lyceum Theatre, and it seems almost superfluous to add that it drew big houses. This week Romany Rye; Australian Novelty co. 21.—Forepaugh and Connelly say they intend making many alterations and improvements in their new aquisition, the Temple Theatre, in Baltimore and that they will conduct it after the manner of their theatre here. If they do so, as I have no doubt they will, our Southern neighbors are to be congratulated. Their house here might well be copied by many of the high-priced theatres. It is a model of cleanliness, neatness and good management. The ushers are required to be attentive, quiet and polite. The most perfect order is maintained and women and children can come at any and all times without fearing any form of rudeness. No expense is spared in their productions, and the stage settings are not surpassed at any theatre in the city. Close personal attention of the management to every detail about the building, together with excellent judgment in the selection of popular attractions that entirely unobjectionable in character, has made this house a boon and an honor to our city.—George Plowman, the architect, informs me that Messrs. Retz and Shoenberg, the well-known brewers, have engaged him to erect a summer theatre at Broad street and Montgomery avenue, in the upper portion of the city. According to the figures given me, the house will be a mammoth one. Think of a stage 150 feet deep, 75 feet opening and 75 feet high, and then ask yourself what kind of attractions they will get to fill it!—Phila Lodge, No. 2, B. P. O. E., celebrated its sixteenth anniversary on Sunday night last at Maennerchor Hall. The members, together with their wives and invited guests to the number of 250, sat down to a substantial supper, and afterward listened to a capital entertainment furnished by a host of volunteers. Delegations were present from sister lodges at New York, Washington and other places. It was a most enjoyable affair.—Harry Mahn, whose death was reported, is, I am happy to state, very much alive and quite content to stay in this world, the next one being, like operatic ventures, very uncertain. His uncle bearing the same name died recently, and his remains were conveyed to New York for burial, hence the mistake.

NEW ORLEANS.

In my last week's letter I had occasion to remark that I did not think the present Bidwell Star Dramatic co. as perfect a dramatic organization as the one of last season. This was induced by their somewhat dispirited rendition of The Romance of a Poor Young Man. Last week after having seen their magnificent performance of Taken from Life at the St. Charles Theatre I take it all back and tender my apologies to the following cast: Walter Lee, Osmond Tearle; Philip Radley, Barton Hill; William Maguire, Charles Wheatleigh; Titus Knott, Luke Martin; John Denby, W. A. Whitecar; Joe Gallon, Edgar Selden; Robert Channell, Hart Conway; Jack, Little Alice Duffield; Michael Dumford, H. C. Brinker; Sergeant Arnold, Andrew Bowers; Richard Bolton, Louis Filber; Kate Denby, Minnie Conway; Bella Greystone, May Brookyn; Mary Maguire, Emma Maddern; Maid Kate Mathews.

Taken from Life is a play that thoroughly interests and holds the attention of the audience to the very last. At the end of the third and fourth acts on Wednesday night the entire co. were compelled to pass in review before the curtain. Osmond Tearle acted Walter Lee, a role very easily overdone, with great discretion and judgment. Barton Hill was villainous enough as Philip Radley to satisfy the most exacting. Charles Wheatleigh was excellent as Maguire the Socialist. Luke Martin made another hit as Titus. The part exactly suited Mr. Martin's style. The drunken scene in the first act was very cleverly done. Edgar Selden's voice and legs are entirely too youthful for him to properly act such characters as Joe Gallon. W. A. Whitecar, Hart Conway and H. C. Brinker also deserve mention for their work. Minnie Conway as Kate Denby not only looked beautiful, but, when the occasion demanded, did some very forcible acting. May Brookyn had a very pretty part which she filled in a very pretty manner. The love scenes between herself and Hart Conway were delightful. Mary Maguire had an able exponent in Emma Maddern. Alice Duffield is a wonderfully clever little child. She spoke her lines and did the business of Jack exceedingly well. The play was well staged under the supervision of Barton Hill. The original scenery from Wallack's, I believe, was used. Business was splendid.

McNish, Johnson and Slavin's Minstrels were at the Academy of Music last week. They did a bigger business than any minstrel co. that has been here in the last two years.

Harry Webber's co. had a successful week at the Avenue Theatre. The play Success is composed of the best scenes and acts of several other plays, principally Blow for Blow. Mr. Webber has a good part, which he plays very well. The co. is fully competent for the repertoire, which is quite extensive. Janish in Princess Andrea this week.

On Monday night the Golden Bell Excelsior Colored Minstrels from Greenville, Miss., opened at Faranta's. The co., however, was so atrociously bad that Mr. Faranta was compelled to cancel the remainder of the week and engage John Brace's All Star Variety co., who seemed to give better satisfaction. Arizona Joe will make things howl this week.

Robinson's Dime Museum has some new curiosities in the Curio hall and a new show in the theatorium. Attendance excellent. The Battle of Paris is now open only during the hours of daylight.

Apothegmata: In consequence of the Hanlon Fantasma engagement at the St. Charles Theatre this week, the stock co. will go over to the Grand Opera House, where they will present A Celebrated Case.—The Grand was closed all last week.—J. S. Short, who has been manager of Eugene Robinson's Museum since its opening, has gone to St. Louis to take charge of the Palace Museum. Mr. Short is an energetic as well as pleasant gentleman, and I hope that he will succeed.—The Academy of Music will be closed this week.—The ladies of the stock co. are not getting all the flowers. At the Saturday matinee of The Romance of a Poor Young Man, last week, Charles Wheatleigh was presented, just as he was deploring the life of a doctor, with an immense stand of flowers. The applause was so great that Mr. Wheatleigh could not but say something, which he did something after this style: "I hope I look grateful, for, believe me, I feel truly so."—R. G. Marsh, the veteran theatrical manager, is in town. Mr. Marsh is remembered here as the manager of the famous Marsh Juvenile troupe. Marsh is perfecting arrangements to produce here a play which he wrote some years ago. R. W. Abbot, one of our leading amateur comedians, is mentioned as one of the probable cast.—If the photographer who took the ballroom scene in the last act of The Duke's Motto could have included the members of the stock co. in it he would have made a fortune for the sale of the pictures.—Edgar Selden, of Bidwell's Star Dramatic co., must have a noble and generous heart. Not long ago, while down at the Post Office, I noticed him gazing very intently at a poor, broken-down wreck of a mule that stood harnessed to a dirt-cart opposite. After gazing at the poor animal for some time, Mr. Seldon crossed over the street and in the gentlest manner imaginable began stroking its forehead, at the same time murmuring some soothing words. He did this for about three minutes, and when I left he was still gazing at that poor mule, and looking as if he'd like to buy it and put it out of its misery.—Effie Elsler comes to the Academy of Music next week.—J. B. Booth, not having anything to do in The Romance of a Poor Young Man, was installed as a temporary member of John T. Raymond's co. at the Academy. Mr. Booth was assigned the part of Counsel for the Defense in Colonel Sellers. Mr. Raymond is very well known to take great liberties on the stage; so when Mr. Booth got up to speak to the jury, he immediately began to guy him. The young man, though ill at ease, stood it very well until Raymond made a remark about his "deep and telling voice." Now, Mr. Booth's voice, which is decidedly effeminate and squeaky in its tone, is his weak point, so he flushed up and cast an imploring glance at Mr. Raymond, which had its effect, much to Mr. Booth's apparent comfort.

CLEVELAND.

McKee Rankin put in his first appearance here, since his return from the Pacific Slope, last week. He played a week's engagement at the Euclid Avenue Opera House, the plays presented being The Golden Giant and The Danites. I would like to chronicle the fact that he did a large business, but, like the father of his country, I cannot tell a lie; so must stick to facts and admit that the houses were only fair, with a small f.

E. E. Kidder's skit, entitled On the Stage, was the attraction at the Park Theatre. The piece is devoid of plot, is really but a poor variety sketch to introduce the specialties of Leon, who plays Pomona Potter Pomery, the stage-struck society damsel, and Cushman, who appears as the colored call-boy of a stranded dramatic combination. The audiences were not big. Mrs. Bowers this week.

My Aunt Bridget was the bill at the Cleveland Theatre. It is a so-called comedy of the rough-and-tumble order which does not for a moment pretend to have a plot, and the situations in it are strained beyond the powers of human possibility. Yet Aunt Bridget's eccentricities seemed to catch on in a measure with the audience, and she had a big crowd to entertain all week.

The People's did a first-rate business, the Big Four Specialty co. being the magnet that drew crowds to the house nightly and sent them away in the best of humor. N. S. Wood this week.

Drew's Dime Museum: Sampson, the human steam-engine, and other attractions.

Squiblets: Waldemar Otis is building a new theatre on the north side of Euclid avenue for Manager B. C. Hart. The seating capacity will be 2,400 and popular prices the rule.—The Cleveland Grays are to give another minstrel performance in the near future.—Marguerite Fish will appear at the Opera House next week in the musical comedy, Our Wedding-Day.—Patti will make her first and only appearance in Cleveland in an operatic concert on Friday evening, 25.—Gus Hartz will be local manager of the event.

CINCINNATI.

The Kiralfy Brothers presented The Black Crook during the week at Heuck's in satisfactory style, and while the dramatic part of the cast could have been visibly improved the ballet and scenic effects were sufficiently attractive to atone for the defect in the acting. The ample stage accommodations of this house are especially adapted for productions of The Black Crook and Enchantment order and with the liberality which actuates the management of the house the North Side frequenters are invariably fortunate in witnessing first-class stage productions.

Hattie Grinnell, if my memory serves aright, made her debut in this city with her brother some twelve or thirteen years since, and has developed into a really clever artist. Her Stalacta during the week was warmly eulogized. This week Leon and Cushman in On the Stage, followed 21 by the McCaull Opera co. in Ruddygore. Hoyt's Hole in the Ground 27.

Haverly's Minstrels furnished the admirers of "burnt cork opera" a very attractive programme during the past week at the Grand, and the attendance was sufficiently large to add some little to the purse of the enterprising manager. Billy Emerson hails from this city, and for several seasons was leading member of the famous Emerson, Allen and Manning Minstrels, and as a sequence was regarded as the bright, particular star of the Haverly party. This week Frank Mayo in Nordeck, followed 21 by Mixed Pickles.

Fortune's Fool, with Louise Rial in the role of Coralie, constituted the week's attraction at Havlin's, with good results financially. W. F. Burroughs, formerly leading juvenile at Wood's, rendered the star satisfactory support in the role of Jack Thornton, while the author, Will S. Marion, depicted the villain in effective style. The second act is almost bodily adapted from Miss Braddon's novel, "The Cloven Foot," while the third, both in dialogue and situation, is singularly suggestive of Mantell's Tangled Lives. This week Clio, followed 20 by The Two Johns.

Hughes Novelty co. closed a very successful week 12 at People's. The specialties of Andy and Annie Hughes were notably good. This week the Big Four Specialty co., followed 20 by the Hall and Bloodgood Burlesque and Specialty co.

Harris' Museum, under the energetic supervision of Charley Osgood, is steadily advancing in popularity and the past week with Newton Beers, supported by a really good co. in Lost in London, witnessed a succession of large audiences. This week Harry Lacy in the Planter's Wife. N. S. Wood underlined for 20.

Manager Nat Hyams, of the Vine Street Opera House, is meeting with deserved recognition in his efforts to give a clean variety show to his patrons. The current week will be devoted to the Lisa Weber Burlesque co., with Orpheus and Eurydice as the closing feature of the bill.

Between Acts: Schoolcraft and Coes, once famous lights on the minstrel stage, are now prominently identified with the Big Four Specialty co., which is playing current week at the People's.—Billy Emerson did not appear 11-12 at the performance of Haverly's Minstrels, having gone to Cleveland where he rejoined the co. 14.—Ollie Hagan, of John Havlin's staff, has been selected by Havlin and Robb to manage the St. Louis theatre recently secured by the firm. Manager Havlin's interests here will require his constant presence in Cincinnati, while John Robb will, as usual, be on the road with Gus Williams.—Hagan's interest in the programme publishing business will be disposed of to his partner. The venerable mother of doorkeeper Sam Keepers of Havlin's died in this city 9.—Manager Hubert Heuck, of the Northside theatres, who is in ill health, has gone to Florida for a brief stay in the hope of recuperating, and Business Manager Will Fennessy, of the People's Theatre, accompanied his chief as far as Birmingham, Ala.—The Kiralfys' will arrange for the production of the Fall of Babylon (John Havlin's venture) during the Summer at Staten Island, and promise to bring out the spectacle in magnificent style.—Imre Kiralfy celebrated his forty-first birthday 9, and was in the evening tendered a serenade by the orchestra of Heuck's.—Manager Hutton, of the Battle of Sedan, announces positively that it will be replaced May 1 by the Battle of Gettysburg.—Mme. Patti sings at Music Hall 19, under the management of Miles and Ramforth.

ST. LOUIS.

A great event of last week was the benefit of the St. Louis Lodge, No. 9, B. P. O. Elks, Thursday afternoon. The Olympic was packed. The Elks are to be congratulated both on the success of the affair. James O'Neill had a very successful week at the Olympic, and Monte Cristo had good stage settings and scenery. The star was at his best and the supporting co. was good. Duff's Opera co. this week.

Miss Fortescue and a fair co. had good houses last week at the Grand. They appeared in Gretchen Moths Frou-Frou and King Rene's Daughter. This week Mixed Pickles.

George C. Miln had only fair houses at Pope's, where he appeared in a round of tragic roles. His best role was Bertuccio in the Fool's Revenge. Saints and Sinners this week.

Oliver and Kate Byron in the Inside Track drew large houses at the People's. The audiences were very demonstrative, and not only applauded the actors, but the scenic effects, which were very fine. Patti Rosa this week and benefit of the treasurer, John A. Moloney.

On the Rio Grande, at the Standard, played to good business, and deserved better. It is a clean American play, without much, if any, gunpowder, and appealed to the hearts of the auditors. The co. is strong and does good work. Edward Lamb, as the Yankee Land Agent, had the stage whenever he appeared. He is one of the best character comedians I have seen. Mark Price, as the outcast, plays with the same force that characterized his roles when in Thomas Keene's co. M. J. Jordan, as the hero, was powerful, and the role received the best of treatment at his hands. Clara Flagg as Dora Rapley, made a decided hit, as also did Josephine Laurens as Priscilla Muffin. Ida Siddons' Minstrels this week. Black Flag next.

Cues: Colonel D. A. Keyes, manager of On the Rio Grande, made many friends while here.—Charles F. Wiegand is in advance of the Saints and Sinners co.—Max Lowenthal, of Patti Rosa's co., is here and has some attractive lithographs.

BALTIMORE.

Held by the Enemy, under the auspices of Wilson Post, G. A. R., drew good attendance at the Academy of Music last week. Since its production in this city last season it has been revised and improved, and as it was at that time received with every mark of public approval, it goes without saying that the performance now is a thoroughly enjoyable one. The cast is quite efficient. Louise Dillon as Susan McCreery repeated her success of last season. Her assumption of the Southern dialect is perfectly true to nature, and her naivete is irresistible. Kathryn Kidder was a good Rachel, but rather inclined to pose. Melbourne McDowell, in appearance, was an ideal old surgeon, Fielding, but in the acting by no means filled the place of his predecessor in the part. George Parks was a fair Colonel Prescott, and C. W. Stokes a bluff, effective General Stambourg. The stage setting was handsome. On Monday night Main Line opened for the week to a fair-sized house.

A new star, in the person of Frankie Kemble, dawned on us last week at Ford's Opera House, and, in spite of a very mediocre drama, made a good impression on theatre-goers here. She is a pretty, attractive little woman, with considerable personal magnetism, a fund of humor and a fair voice. Sybil is not a new play, but a lot of old stuff put into new shape, and not in the most attractive shape either. It was, however, given with handsome scenery and mechanical effect and by a good co. After an absence of several seasons, the Dalys, in Vacation, began a short engagement on Monday night with a high house. Next McKee Rankin in The Golden Giant.

Kate Forsyth's initial engagement here as a star at the Holiday Street Theatre last week was a fairly lucrative one, and the artistic reputation she has acquired during former visits in support of McCullough and others was strengthened. Little Tycoon this week. Next, Rose Coghlan.

Mattie Vickers divided the week just passed at Harris' Masonic Temple Museum between Jacquine and Cherub, and had a crowded house at every performance. The business done at this house is phenomenal. Fisher and Hasson's co. opened, with the usual big Monday matinee, in A Cold Day, and with every prospect of keeping it up during the week. Next, A Ring of Iron.

Harry Russell's Specialty co. closed a week of fair business at the Monumental Theatre on Saturday night. Reilly and Wood's Big Show is playing a return engagement this week to good attendance. Next, Night Owls.

At the Front Street Theatre this week Manager Dan A. Kelly, supported by his own dramatic co., will appear in two sensational dramas, and on Thursday night will have his annual benefit. Next, Uncle Tom's Cabin.

Hens' Teeth: The Winter Garden attached to the Monumental Theatre continues to draw crowds, and the Vienna Ladies' Orchestra has been re-engaged for this week.—Manager Conway was busy last week fixing up contracts and signing people for the Summer season of opera, which is to begin at the Academy of Music early in May.—Manager Charles E. Ford, of Ford's Opera House, has been ordered to Florida by his physician, and leaves for there on Tuesday. Mr. Ford has been a great sufferer from rheumatism this Winter, and his friends hope that his Southern trip will bring him back to his old good health.

SAN FRANCISCO.

MARCH 8.

The Alcazar and the Tivoli were the only houses that made money last week. Grismer's version—rather his dramatization—of Called Back, aided by his clever little wife, Phoebe Davis, and that splendid organization, the Osborne and Stockwell co., could scarcely play a losing game at anything. The Vagabonds was correspondingly attractive at the Tivoli, although it is one of the poorest works ever put on by the Krellings.

Carleton would have fared better at the Bush if Manager Hall had chosen the attraction; but he didn't, and Carleton did, and forced Erminie another week, in spite of the fact that San Franciscans said they didn't want it.

Rene and Clara Morris were both failures at the Baldwin. Rene failed only in results—not as a work. It is as a fine instrument badly performed upon, and the Morris co. tried to do the playing. Miss Morris failed because she deserved to fail. It came as a rebuke for her persistency in playing when she should, instead be praying. Her shattered fragments of a once great genius should be gathered together and made over, and the only method I see by which this can be accomplished is by her complete retirement from the stage.

Edwin Booth, after an absence of eleven years, reappeared at the Baldwin last night in Hamlet. The great tragedian received a California greeting, and all the seats but a few were occupied. These few were likely left in the hands of speculators, as all were sold. The engagement is for four weeks, but prices are high and it may not pay the entire period. Hamlet all week.

Claude Duval was presented at the Tivoli. The house was full. The opera was prettily put on.

The pretty little Bush Street Theatre was crowded to its utmost last night to welcome the Carleton's company's return to the ever favorite Nanon. The only changes I note from last year are these: Fanny Rice is Nanon—and a charming Nanon she is, too; Josephine Bartlett sings Gaston instead of Jessie Quigley, and Mr. Taylor is substituted for Hector in place of Mr. Lemaire. Mr Carleton, Miss Vincent, Mr. Drew and Miss Wisdom fill their former roles, consequently they are all well done.

The Alcazar, most beautiful of all our theatres, contained enough people last night to fill it completely, and sufficient enthusiasm to raise the roof, in greeting to little Minnie Maddern who opened in Caprice, with William Morris, T. J. Herndon and the Alcazar people in support.

These are the players who told the story of Hazel Kirke at the California last night: Arthur Carringford, E. J. Buckley; Dunstan Kirke, W. H. Thompson; Aaron Rodney, E. J. Holden; Pittacus Green, James Barrows; Met, Tully Marshall; Barney, a valet, George Staley; Joe, M. Foster; Dan, William Maxwell; Thomas E. K. Messer; Hazel Kirke, Miss Charlotte Tittel; Dolly Dutton, Miss Helen Mason; Lady Travers, Miss Kitty Belmour; Mercy Kirke, Miss Jean Clara Walters; Clara, Miss Dolly Greer.

Coast Drift: Will Bernard, late treasurer of the Standard Theatre, has returned from Portland.—Dan McCullough's benefit at the Baldwin Saturday night was a forcible illustration of his great popularity. The house was packed.—George Wood has refused an offer to join Haverly's Minstrels.—Billy Arnold and Lida Gardner have taken the Standard, which they will open 14.—Harry Smart comes in advance of the Thompson Opera co., which follows Hazel at the California.—Maggie Moore-Williamson returns to Australia Saturday 12.—Negotiations are pending for Alice Harrison and Skipped by the Light of the Moon at the Alcazar.—Virginia Peyton, the Edith Henderson of Caprice this week at the Alcazar, made her debut four years ago at the Baldwin.—The Pyke-Winston Opera co. in the South and the Nellie Boyd co. in the North are both said to be getting on profitably.—Edwin Booth left California in 1856, returned in 1876, and now comes again in 1887.—Minnie Maddern has visited all the performances during her week of rehearsal.—Sins of a City and Harbor Lights are among the possibilities at the Alcazar.—The Lewis Morrison co. is doing the interior, not yet having concluded arrangements for an opening at another 'Friscan theatre.—Lizzie Vigoureux and co., will do The Stranglers of Paris, Amy Robsart and Lady of Lyons in the interior.—Gus Levick is here, and it is said he will go to Australia later on.—Charles Fish, late of Robinson and Melville's Circus in Australia, will come to America to join Forepaugh.—The Grismer-Davies co. may succeed Minnie Maddern at the Alcazar and bring out Ruth's Devotion and Hoop of Gold.—Professor J. H. Rosewald resigns the conductorship of the oratorio society for a business trip East.—March 24 is thought to be the date and the Alcazar the place, where a monster performance for the benefit of the Actors' Fund will be given.—Neil Litchfield, an Eastern humorist, is in the city and may shortly appear.—Professor and Mrs. Herrmann came over from Oakland to-day and bought a lot of diamonds from "Uncle Harris." Oakland evidently was kind to the man of mystery.—The Trebelli-Musin concerts, under management of Marcus Henry, have enriched both the artists and their manager.—Seymour Locke is here in the interest of the National Opera co.—It is said Fanny Rice receives a larger salary than Alice Vincent and that they do not know each other.—It is said that Minnie Young's Cecile in René has so captivated her audiences that Clara Morris will take her East.

BROOKLYN.

Business at the Park Theatre last week was very large, Wilson Barrett being the attraction. On several occasions people were turned away, and the audiences displayed unusual enthusiasm. Dion Boucicault, in The Jilt, began a week's season on Monday evening. The veteran looks and acts younger than ever. His co. is an exceptionally good one, and the performance evidently gave thorough satisfaction to the large audience. Next week, A Tin Soldier.

Salsbury's Troubadours, in The Humming Bird, drew very good business at the Brooklyn Theatre. Gus Williams opened on Monday evening in Oh, What a Night! The audience was of fair proportions. During the week Captain Mishler and One of the Finest are to be given. Next week, Margaret Mather.

At the Grand Opera House The Main Line did well last week. The Florences came on Monday evening in The Mighty Dollar, and business was good. During their week's engagements they will play Our Governor, Dombey and Son, The Flirt and The Ticket-of-Leave Man. Next week, Neil Burgess.

The National Opera co. sang Faust last Thursday evening to a large and appreciative audience. They will present The Flying Dutchman on Thursday of this week. The Philharmonic concert on Saturday evening was attended by the usual large audience. Liszt's Paradise Lost was sung.

Mention: Tony Pastor's co. drew large business at Hyde and Behman's last week, and so did Hallen and Hart's Ideals on Monday evening. Next week, the Rentz-Santley co.—Sheehan and Coyne, whose week at the Standard Museum was very successful, were succeeded on Monday evening by Loudon McCormack in '49. The Danites and The Black Diamond are underlined. Next week, Louise Arnot.—At the Brooklyn Museum The Mikado drew quite well last week. On Monday evening a very fair specialty bill was presented.

CHICAGO.

Adelina Patti appeared in three operatic concerts at McVicker's, the last two of which were patronized to the utmost capacity of the house. The diva was received with the usual amount of enthusiasm and responded to the encore with the customary "Home, Sweet Home." She is apparently as superb a vocalist as ever, though some of our musical critics allege that they detect traces of wear in her tones and predict that two years more will show a marked decline. Signor Guille, the new tenor, won instant recognition for his magnificent vocalization. The only disappointment of the brief season was the non-appearance of Mme. Scalchi, who did not sing at all owing to indisposition. Mlle. Valerga took her place acceptably. Manager Abbey is not satisfied with the receipts which must be close to $25,000 for the three performances. He thinks Chicago did not appreciate Patti. This week Kiralfys' Black Crook

Agnes Herndon closed a rather light week the second of her engagement at the Columbia. The Commercial Tourist's Bride is not a particularly good vehicle for her talents. This week S. G. Pratt's new opera, Lucil'e.

Dixey continued to draw tremendous audiences to the Opera House, standing-room only being the rule. Taken as a whole it must be admitted that the burlesque Adonis is about the best of its kind. It remains two weeks longer, and then the McCaull Opera co. in Ruddigore.

The Boston Ideals have been welcomed at the Grand with overflowing houses, and Zelie De Lussan has scored a succession of popular triumphs. Marie Stone, who has been the mainstay of the co. for many seasons, sang better than ever, and is to be credited with much of the success attained. W. H. Clark, one of the best bassos in the country, is greatly improved in his acting and his singing invariably won applause. This week the co. will appear in A Daughter of the Regiment, in addition to other more familiar operas. Duff's Opera co. in Trip to Africa 20.

Maggie Mitchell, who has seemingly ceased to grow old, and who has a line of dramatic work all her own, drew large audiences to Hooley's, the engagement being one of the best she has ever played here. This week Ezra Kendall in his farcical comedy, A Pair of Kids. Robert B. Mantell in Tangled Lives 21.

A succession of crowded houses is the record of the week at the People's, where T. J. Farron and Grace Emmet appeared in a Soap Bubble. This week Herne's Hearts of Oak.

Little Corinne, in her musical comedy Arcadia, drew well at the Standard. This week The Silver King.

Eagle's Nest, the rather weird and sensational play that Edwin Arden wrote and appears in, was fairly patronized at the Academy of Music. This week another infant phenomena, Baby Bindley (as was), will be seen in Bartley Campbell's drama, A Heroine in Rags. The star, now grown out of precociousness, is known as Florence Bindley, and, it is said, retains much of the talent of her infant days.

Mr. and Mrs. George S. Knight had a prosperous week at the Windsor. This week George C. Miln in his repertoire.

Items: The students of Prof. Sam Kayzar's Conservatory will play for an entire week at one of the local theatres opening April 25.—Mrs. Florence Adams, wife of Manager Adams, of Central Music Hall, will lecture in Apollo Hall during March and April on Saturday afternoons, on The Delsarte Philosophy of the Art of Expression.—Joseph Brooks and Capt. Alfred Thompson are in town to look after the arrangements being made to produce the grand musical mythical extravaganza at the opera house during the coming Summer, mention of which was made in my letter several weeks ago. Scene-painters and costumers have been at work for a number of weeks but nothing has been allowed to leak out regarding the affair. Brooks is to manage, and Capt. Thompson is the author.—John B. Jeffrey, of show-printing fame, filed a creditor's bill in the circuit court last Saturday against Silas E. Pratt, J. M. Hill, John S. McConnell and others, on a judgment for $438, recovered in July, 1884, for Zenobia printing, and he wants a receiver appointed to look after the receipts from Lucille.—The trunks and properties of George S Knight were attached for a debt of several years' standing the last day of his engagement here—From the allegations made it would seem that it is a mere oversight on the part of the actor.

JERSEY CITY AND HOBOKEN.

At the Academy last week good business was the rule. The first half of the week was taken up by C. C. Maubury's Wages of Sin co. with an understudy as George Brand, Mr. Maubury being sick. The co. is a very fair one and pleased the audiences. Etelka Wardell and Lisette La Baron were worthy of special mention. Robert Downing, as Sparticus the Gladiator, and a good co. drew good houses last three nights. The play is finely mounted and costumed, and was presented in an excellent manner. The audiences were emphatic in testifying their approval. McKee Rankin opened week of 14 with The Danites to a fair house. The play is becoming worn, but still makes some good points. The co. contains some good people, notably Mabel Bert as Billy Piper, who appeared for the first time in this city. Mr. Rankin changes his bill, 17-19, to The Golden Giant. Next week W. H. Power's co. in Ivy Leaf; Hoodman Blind to follow.

The late disagreeable weather and the Lenton season is having its effect on theatricals; but still the houses have been very satisfactory. The Aden Musee, with Press Houghton as lecturer, did a fair business, large numbers of ladies and children enjoying its matinees.

HOBOKEN.

Wareing's Theatre did not do an overwhelming business last week, with Gus Williams, yet it could not be called bad. The management was satisfied and the patrons were satisfied. This week Lester and Allen's Minstrels opened to a good house. They have added many new features which were heartily applauded.

Cronheim's Germania drew packed houses all last week to see a remarkably strong specialty combination. It was one of the best Mr. Cronheim has yet had and was thoroughly appreciated. This week Kelly, Murphy, Foster and Hughes' International Star co. will no doubt continue to hold the large houses.

Items: Mr. Wareing informs me that instead of doing little more than covering expenses during his first season in his new house he has actually made considerable money. He is one of the most energetic and industrious managers in the country and is bound to succeed if pluck will carry him through. Hitherto he has been mostly connected with variety houses in different cities and although still a young man has considerable experience; but now having built this house, and it costing several thousand dollars more than he at first intended it should, he is determined to make it pay. He will only present first-class combs., run his house in the interest of the public by having efficient and courteous assistants and thus compel patronage.—Mr. Cronheim will commence improving and enlarging the Germania about May 1.—Mr. Gantzberg's Theatre Comique had an excellent co. last week and evidently did a good business.—There is considerable agitation among the religious community over the Sunday performances at the different theatres here, and it is likely to culminate in some decisive action shortly.

LOUISVILLE.

Last week was a notable one in amusement happenings. First, Saints and Sinners with a cast showing such names as C. W. Couldock, Leslie Allen, W. C. Melville, Raymond Holmes and Viola Allen, was presented at Macaulry's for three nights. Business light. The week closed to overflowing houses, with Duff's Opera company in A Trip to Africa. The opera had never been heard here before, and as given by such artists as Lillian Russell, Vernona Jarbeau, Zelda Seguin, Harry Hilliard and J. H. Ryley, it made an instantaneous hit.

The Masonic was closed until the 10th, when Robson and Crane literally crowded the house to the doors for four performances, presenting Merry Wives of Windsor, She Stoops to Conquer, and Comedy of Errors. It were superfluous to speak of the merits of this highly successful organization. The plays were given with a perfection of cast, costuming, scenery and attention to detail seldom seen. Crane's Falstaff and Robson's Tony Lumkin are living creations and monuments of the actor's art. This week Louise Rial in Fortune's Fool.

Dominick Murray, in a round of his popular plays, had fair business only at Harris' Museum. Co very good. Ben Maginley in May Blossom 14

At the New Buck E. T. Stetson had a poor week in Neck and Neck. Present week The Gold King.

Items: George Bailey, assistant treasurer at Macauley's, will be one of the officials at the ball park during the Summer.—Johnson's New Dime Museum opened up fairly well. The front of the house is gay with flags and bunting, a band plays at intervals, and patronage so far has been satisfactory.—Eugene Elrod's benefit occurs 21, with Annie Pixley in M'liss as the attraction. The many friends of the popular business manager of Macauley's will make the proceeds substantial.—There is talk of erecting a large music hall here.—Selina Fetter was royally welcomed among her home people. She was nightly encored, flowers were sent her, and every mark of pride and approval was shown. She was the guest of her sister, the wife of a prominent Government official, and was at home to numerous friends.—Zelda Seguin was joined here by her husband, Dave Wallace, who has been managing their large farm in the vicinity of Indianapolis. They seem a very devoted couple.—Manager James H. Craig, of Leadville, has returned to Colorado. He brought the remains of his late wife here for burial. In his bereavement he has the heartfelt sympathy of his former townspeople.—Trouble long brewing in the Duff co. culminated here in the discharge of Harry Hilliard, the tenor. From the statements of both sides of the case it would seem that Lillian Russell has been a disturbing element through jealousy and a general desire to run things to suit herself. Mr. Hilliard was refused admission to the theatre, and having words with Mr. Cloud, was arrested. No blame can attach to the latter gentleman, who was simply following instructions. The tenor, upon trial, was fined a small sum. He will bring suit for damages and for salary for the remainder of the season. Vernona Jarbeau and Bessie Cleveland will soon leave the co.—May Waldron, of Robson and Crane's co., made her professional debut in this city, appearing in opera. She is a most capable actress and a charming woman.—The Weston Brothers, of Our Minstrel Boys, may be added to the long list of the bail-writted. An unpaid board bill at the St. Cloud Hotel was the occasion.—Bessie Cleveland, the pretty and plump little member of Duff's co., gets much mention through the press because of her relationship to the President.—James B. Camp, a "reformed" actor, has secured the exclusive right to produce Paine's fireworks specialties, Burning of Moscow and Last Days of Pompeii, throughout the United States, excepting New York City and vicinity.—Eugene Oudin sang Harry Hilliard's part in A Trip to Africa, and acquitted himself remarkably well under the circumstances.—Vernona Jarbeau says she does not understand why there should be any jealousy between herself and Lillian Russell, adding: "I do not pose as either a beauty or a singer, but I get there all the same." And she does.

DETROIT.

Frank Mayo as Waldemar in Nordeck was the attraction the first two nights of last week at the Detroit Opera House. Fair and appreciative audiences. Nordeck is a very interesting play, beautifully put together, and delighted the audiences. On Tuesday evening Mr. Mayo was called before the curtain three times, and at the close of the play, after the curtain was rung down, was called out, and amid great applause was presented with two beautiful floral designs—one a knapsack, presented by the Detroit cadets, for whose benefit the performance was given. On the same evening the Detroit Light Infantry and Detroit City Grays attended in full uniform in compliment to the cadets.

Kate Castleton began a three nights' engagement 10, in her new musical comedy, Crazy Patch. Large houses. Her new piece is devoid of plot, but succeeds in its purpose to make people laugh, as the audiences fairly roared from the first to the last. The co. supporting Miss Castleton is an excellent one, and John

Gilbert, Eddie Girard and Henry V. Connelly were especially good and received their share of applause. This week Louise Pomeroy appears the entire week in a series of plays.

Lilian Olcott, in Sardou's play Theodora, has been the attraction the past week at White's Grand Opera House to general good business. Miss Olcott makes a very beautiful Theodora and gave an excellent impersonation of the part. Mr. Vinton made a fine-looking Andreas, but he was so hoarse that he could hardly speak, and this marred the whole play to a considerable extent. Mod'eska, 17-19.

At Sackett and Wiggins' Wonderland there have been a large number of attractions, and, as usual, large houses.

Items: It is a noticeable fact that Lawrence Barrett in making up his Michigan route, makes Detroit conspicuous by its absence. It seems strange that while other large cities greet this star with crowded houses. That he should receive such a reception as has been given him in this city. The last time Mr. Barrett appeared here it was to very poor houses, which is not much to Detroit's credit.—Architect Wood, of Chicago, arrived last week with the plans for Manager Whitney's new cheap theatre. It is to be located on the corner of Michigan avenue and South Griswold streets.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Florence Elmore, as Parthenia, in Ingomar, to deservedly light business. Mme. Janish played a return date 8, presenting Camille to S. R. O. Mme. Janish is a great favorite here. The curtain calls were numerous. Louis James and Marie Wainwright to good business 9-10. Mr. James is a very fine actor, and his co. is one of the best that has visited us this season.

Casino Theatre: Andress Carnival of Novelties last week to good business. Performance gave general satisfaction.

Items: The orchestra at O'Brien's, under the leadership of Prof. F. L. Gramba, is undoubtedly one of the best in the South. E. L. Ti Horn, of the Louis James party, is very ill with typhoid fever. Again the rumor is afloat that another first-class theatre will be built. There is little foundation for the rumor.

ARKANSAS.

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): Chanfrau in Octoroon and Arkansaw Traveller 4-5; light business. Effie Ellsler in Egypt and Woman Against Woman 11-12; large and appreciative audiences. The tour of this co. promises to be successful.

Sprays: Harry Greenwall, of Galveston, and manager of Texas theatrical circuit, is in city for some weeks.—Jack Sanford, of New York, theatrical agent, is a sojourner.—Charles B. Cooper, advance agent of Hicks and Sawyer's Minstrels, made arrangements for co. 17.

LITTLE ROCK.

Opera House (George H. Hyde, manager): Annie Pixley rendered Deacon's Daughter and Miss 4 5; light business owing to very bad weather. Effie Ellsler did not arrive until noon 9. An accident on the railroad above here detained the co. So to give the two plays the co. put on Egypt at a matinee and Woman Against Woman at the evening performance. A better pleased audience never left the house; everyone highly delighted with the entire co.

CALIFORNIA.

SACRAMENTO.

A short time ago Mr. Church secured the lease of the Clunie, Mr. Wilkins retiring to accept a position at the Bush Street Theatre San Francisco. All the cos. booked for the Clunie prior to the change appear there; after that "deponent saith not." Rumor says that "the percentages will be controlled by the management of the two houses and an increase demanded." Of this I have very serious doubts, for Mr. Church is not of that "cloth" and will no doubt do the fair thing. Mr. Wilkins was tendered a benefit by citizens. It was a success financially. The last wife of John C. Heenan, the pugilist, appeared before the footlights here in the Lights o' London co. as Sarah Stevens taking the part of Mrs. Jarvis.

Annie Austin is considered the best juvenile on the Coast. Her Ned the Cabin-boy in the Black Flag and Shakespeare Jarvis in Lights o' London were very good.

SAN DIEGO.

Leach's Opera House (J. M. Ashbaugh, manager): McGibeny Family in their musical and mimetic divertisements 3-5; crowded houses and general satisfaction.

LOS ANGELES.

Grand Opera House: Edwin Booth opened his engagement here in Richelieu 2 to an audience completely filling the house. Hamlet 3; every seat, as well as all the standing room, was taken, and it is safe to say a more delighted audience was never within the walls. The double bill of Merchant of Venice and Katherine and Petruchio was put on 4; Hamlet 5, matinee, and Othello, with Mr. Booth as Iago, evening 5. House completely filled at evening performance, as the figures will show, the gross receipts being $14 460 for the five performances. Mr. Booth was enthusiastically received, his Hamlet especially. His co. gave good satisfaction. Clara Morris week 14; Pyke Opera co. 21, two weeks.

Item: The Booth engagement was under the local management of Harry C. Wyatt.

SAN BERNARDINO.

Opera House (Plato and Lesher, lessees and managers): Dan Morris Sullivan in Mirror of Ireland Feb. 22-3; poor houses. The McGibeny Family gave two excellent concerts to large and appreciative audiences 26-8.

Items: Your correspondent took a run up to Los Angeles 2 to hear Booth in Richelieu and Hamlet. While there I had the pleasure of meeting Mr. H. C. Wyatt, manager of the Grand Opera House of that place. Unfortunately there is a slight misunderstanding between Mr. Wyatt and the manager here, which is causing some ill feeling and loss to both.

SAN JOSÉ

California Theatre (C. J. Martin, manager): Herrmann, the magician, appeared to a large house 3. Ewing Dramatic co. in new version of Uncle Tom's Cabin, to g od houses 2 5.

Item: Edwin Booth appears in Hamlet April 4, supported by John T. Malone. Mr. Malone was formerly an attorney in this city, and is a great favorite with us

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (A. E. Winchell, manager): Sol Smith Russell 5; good business; audience well pleased. Rose Coghlan 19; Dalys' Vacation 21-3.

New Haven Opera House (Horace Wall, manager): Aronson's Casino co. in Erminie drew exceedingly well with prices advanced 7-9. The audiences were truly delighted. Receipts of 8 scored highest in history of house. We, Us & Co. provoked continual laughter from invariably good houses 10-12.

Bunnell's Opera House: Silver Spur co. prospered week of 7. Tenth Annual Cat Show, under the veteran Dr. Oscar Kahn, was the attraction in museum. Muggs' Landing 14, week.

Theatre Comique: The old American under its new name and management is presenting attractive specialties that pay well.

Item: Dr. A. E. Winchell has purchased Carll's Opera House and for remainder of season, at least, will himself manage.

NORWICH.

Breed Hall: The T. P. W. Minstrels gave a splendid performance to the largest house of the season 12. Boston English Opera co. in Pinafore 18-19.

WATERBURY.

Jacques Opera House: One of the most successful week engagements ever played here was that of Atkinson and Cooke's stock co. 7-12, with Maud Banks as leading lady, supported by E. P. Sullivan and a first-class co. Theatre filled at each performance. Ingomar, Little Em'ly, Lady of Lyons, Love and Money, Camille, Blow for Blow and Divorce were presented. Miss Banks has made hosts of friends.

HARTFORD.

Opera House (Charles A. Wing, manager): Messayer's co. in We, Us & Co., first half of week, succeeded in keeping large audiences in good humor. Last half of week Dan Sully presented, for first time here, his Corner Grocery and Daddy Nolan. Both pieces abound in wit and pathos. In the latter special scenery is introduced, representing a view of the Brooklyn Bridge.

Allyn Hall: Barlow Brothers and Frost's Minstrels played a three nights' engagement to poor business.

Present: Artist Etherington, of the Calhoun Printing Works of this city, has presented Manager Wing with a life-size crayon of this popular manager. The likeness is excellent and has received favorable criticism from all of Mr. Wing's friends. For the present it will remain in the private office of the theatre.

BRIDGEPORT.

Theatre Belknap (C. J. Belknap, manager): Gus Hill's World of Novelties week of 7; large and well pleased audiences. Chapman and Sellers' Two Tramps 14 week, followed by Gray-Stephens co. 21, week.

Items: The Elks have leased new quarters on State street, which they are having handsomely fitted up, and will take possession about May 1.—A committee has been appointed to make arrangements for a benefit in the near future.

MERIDEN.

Meridan Opera House (T. H. Delevan, manager): A large audience greeted Aronson's Opera co. in Erminie in all its beauty of song and scenery 10. W. S. Daboll and Fred. Solomon, as the thieves, kept the audience in roars.

WINSTED.

Opera House (J. E. Spalding, manager): Murray and Murphy 7; best of satisfaction. Atkinson Pinafore co. 22.

DISTRICT OF COLUMBIA.

WASHINGTON.

The houses at Albaugh's last week were not as large as the excellent presentation of The Gypsy Baron by the Conried co. deserved. It was well mounted and sung. Laura Bellini, who has been seen and admired here with the Abbott co. looked lovely as Sofi, and was in splendid voice. This week, Rosina Vokes, opening with A Game of Cards, My William's Bill and A Double Lesson. Next week, Little Tycoon.

The ever popular Mr. and Mrs. Florence did a good business at the National last week. The Flirt was given Saturday afternoon and Our Governor at night, instead of Ticket-of-Leave Man, as at first announced. This week, the T. P. W. Minstrels. Next, Sol Smith Russell.

Frances Bishop, in Muggs' Landing, packed Harris' to overflowing. This week, A Ring of Iron. Next, Lost in London.

The American and European Novelty co. at Kernan's. This week, May Adams' Minstrels at the Dime.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Charles A. Gardner did a good week's business in Karl the Peddler week of 7. The Leonzo Brothers opened in Brother Against Brother 14; large houses. Next week, Passion's Slave.

Grand Opera House (J. K. Baylis, manager): The Daly's in Vacation played to light business 11; but the piece, making a decided hit, brought out a large audience 12. This was the first visit of the Dalys to our city. Held by the Enemy drew a small audience 14. Why this should be so is unexplainable, as the play, players and scenery are all above the average. Nothing booked for the coming two weeks.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Fanny Davenport, with a good co., 7-8, in Fedora and Much Ado About Nothing. In spite of inclement weather and Lenten season, crowded houses and many tokens of appreciation greeted this popular actress.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Fanny Davenport 9-10 in Fedora and Much Ado About Nothing; large house first night; fair second. The two performances did not aggregate as much as one performance of Fedora last season. Fred. Warde, 16-17. Gunner's Comedy co., 21-2. McNish, Slavin and Johnson's Minstrels 24.

Searle: Cyril Searle was buried at 3 o'clock Friday, 11. The Davenport co. were all present at his deathbed. They offered to defray cost of burial if funds were needed. The Fords, of this city, were individually and collectively attentive to Mr. Searle during his long illness. They also attended to the last rites. The profession owe much to the Fords for their many acts of kindness and attention to needy members. Mr. Searle's son is still in the city, but will leave for New York in a few days. The funeral took place from St. John's church. The remains were incased in a handsome casket, which was covered with floral tributes. One of these tokens was a cross and anchor from Edwin Price, husband and manager of Fanny Davenport. Other pretty emblems were a crown, a square and compass, wreaths and pillows from members of the Fords and theatre attaches. The lady members of the Fords sent a special token. Rev. C. H. Strong read the service of the Episcopal church. Mrs. Haynes, Mrs. Ward, Mr. Ward and Mr. King, of the choir, sang the two hymns, "Love divine, all love excelling," and "O Paradise, O Paradise." Zerubbabel Lodge No. 15, F. and A. M., the Ford Dramatic Association, and the Typographical Union were represented, and many friends attended. The interment was in the burial lot of Zerubbabel Lodge at Laurel Grove Cemetery, and was the first interment there. The pall-bearers were: Cornelius Willingham and William Bairman of the Typographical Union; C. O. Nungeser and William Dalton, of the Fords; Capt. T. H. Laird and Capt. Wiggins, of Zerubbabel Lodge. The Masons and the Fords were well represented. At the grave the service and the interment were according to the ritual of the Masonic Order. The casket was inscribed with the simple words: "Our Brother." Mr. Searle leaves one child, a son of sixteen.

ROME.

Nevins' Opera House (J. G. Yriser, manager): Fred. Warde 5; two full houses. Mr. Warde was repeatedly called before the curtain, and otherwise elicited the most flattering ptaise.

MACON.

Academy of Music (H. Horne, manager): Frederick Warde 9 and 10 in Galba, The Gladiator and Richard III. Crowded houses; recalls numerous. Eugenia Blair shared the honors.

ILLINOIS.

KANKAKEE.

Opera House (F. Swannell, manager): The Ideal Comedy co., lately organized in Chicago, presented Bubbles, a new skit by F. D. Miles, for the first time on any stage 12. The piece, while good in most respects, could be changed for the better. Florence May's singing was greatly admired and received; hearty applause.

PLAINFIELD.

Music Hall (Craig H. Marsh, manager): Abbey's Uncle Tom co. played to a packed house 10. Margaret Mather 17.

GALESBURG.

Princess Theatre (C. H. Hoover, manager:) Patti Rosa 8; standing-room only; best of satisfaction.

OTTAWA.

Opera House (F. A. Sherwood, manager): The Ida Siddons Burlesque co. 7; medium business. Good variety entertainment. The singing of the Southern Quartette is deserving of special mention. Frank Jones presented Si Perkins 11; small audience; good satisfaction.

ROCKFORD.

Opera House (C. G. Jones, manager): Moulton and Baker's Black Crook co. filled the house 11 and pleased the large audience.

QUINCY.

Opera House (P. A. Marks, manager): Moulton and Baker's Black Crook co. 8; a large audience; co very good; scenery beautiful. Mixed Pickles, 11; fair house. Kate Claxton, Two Orphans, 18. Myra Goodwin, Sis, 19. Thalia Opera co. 23.

INDIANA.

MICHIGAN CITY.

Opera House (Weiler and Liest, managers): Frank Jones as Si Perkins 9; good business; audience in an uproar.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager). Clio was seen for the first time here 7. John L. Burleigh as Fabian showed himself to be a conscientious and painstaking actor. His stalwart figure, rich voice and pleasing manner won him much earnest applause. Clio drew close to a $750 house. Lillie Hall's Burlesque co. comes 17.

Academy of Music (J. Fletcher, manager): Weston Brothers did a good business 8-9. Their comedy, Our Minstrel Boys, is full of interesting material, and in the hands of Sam and Morris Weston a pleasant evening's entertainment is given. Hi Henry's Minstrels 17, two performances. In all probability the Academy will be packed to the doors.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of 7 Bennett and Moulton's Western Opera co., presenting a much more pleasing repertoire than last season, and to large houses every night. Della Fox is fully as popular as was the former star, Miss Eissing, and although quite young is remarkably graceful and pleasing in all she does. We are pleased to note T. S. Rickett's advance in acting and popularity. He is an excellent singer and his acting of Gaspard in The Chimes of Normandy and of Fra Diavolo, in that opera, were surprises.

EVANSVILLE.

Opera House (T. J. Groves, manager): Lottie Church and co. appeared past week in a repertoire to good houses. Oliver Byron 17; Robson and Crane 19.

Item: The Apollo Theatre is undergoing a complete transformation under the hands of a scenic artist from Chicago. It will reopen April 11.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Barry and Fay in Irish Aristocracy 11; fair audience immensely pleased. A good co. throughout. My Partner 23; Louise Rial 28.

LOGANSPORT.

New Opera House (William Dolan, manager): Kate Castleton appeared with a co. of unusual excellence in Crazy Patch 8; fair audience. Ezra Kendall in A Pair of Kids 12; return engagement to good audience. Hall's Burlesque 18.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Wilber Lyceum co. week of 7 in Our Boys, Pink Dominos, Little Detective, etc. Fair houses; panic prices. Robson and Crane 18.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Michael Strogoff 4-5; good business. Robson and Crane 26; Nancy and Co. 29.

Foster's Opera House (William Foster, manager): Little's World played to fair house 9; Lotta 21-2.

IOWA CITY.

Opera House (J. N. Colders, manager): Kate Castleton in Crazy Patch, delighted a large audience 4. Louis Aldrich in My Partner 8; good house; well pleased audience.

KEOKUK.

Opera House (D. R. Craig, manager): Business thus far during the Lenten season has been most excellent, and Manager Craig is in a very happy state of mind. Kate Castleton, with her Crazy Patch 5; big business and gave satisfaction. Patti Rosa packed the house 10; over $400 at regular prices; delighted the audience. She was excellently supported. T. J. Farron 18; Michael Strogoff 21; Thalia Opera co. 22.

CEDAR RAPIDS.

Opera House (Nozon, Albert and Toomey, managers): Louis Aldrich in My Partner 9; to a good house.

Piracy: Will L. Weller the proprietor and manager of Weller's Hall was taken to account legally by Louis Aldrich for putting My Partner on his boards with the Negrotto co. Mr. Aldrich says he will have justice if there is any in Iowa or the United States Court. The Negrotto co. is a vile affair that pirates any dramatic property in small towns at halls where panic prices prevail. While here last week they played at Weller's Hall The Planter's Wife, My Partner, The Phœnix, Silver King and Passion's Slave at ten and twenty cents. Manager Weller is new in theatrical business, has ample means, and would not knowingly wrong any man.

Chit-Chat: Mrs. Minnie Douglas, of this place, accompanied the Negrotto co. to Waterloo and other small towns as leading lady. May Williams, of May Vernon's Burlesque co., is Maggie Stack, formerly a dining room girl at the Grand Hotel here. Maggie's father had her taken in charge by a policeman to keep her from leaving with the co. after their date here. She promises to stay at home.—W. A. Fulkerson enters upon his eighth year as Alderman of the Sixth Ward in the City Council.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Roland Reed in Humbug 10; good business. Reed has good support and gave a fine entertainment. He is a favorite here.

DUBUQUE.

Opera House (Duncan and Waller, managers): Evangeline was presented to a packed house 9, and gave good satisfaction.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): An audience much smaller than the merits of star and ploy deserved greeted Louis Aldrich in My Partner, 9. The co. is not so strong as has supported Mr. Aldrich in previous seasons.

KANSAS.

ATCHISON.

Price's Opera House (W. F. Wood, local manager): Barry and Fay in Irish Aristocracy 4; good house. Hyers Sisters in the Blackville Twins 7; dark colored house. J. Z. Little in Around the World in Eighty Days 8; small business.

PARSONS.

Opera House (L. L. Baird, manager): Kate Bensbery in The Sleeping Queen and second and third acts of Martha 5; small house.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): W. J. Fleming, in Around the World in Eighty Days, 7; big business. Hyers' Blackville Twins 8; good business, considering the weather. Little World 11; fair business. Nancy and Co. 17, Zitka 18-19.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Everybody's favorite, quaint Roland Reed, in his new ply, Humbug, 3. The audience was a very large and good natured one, and seemed to most thoroughly enjoy the performance, which was one of the most amusing it has been my good fortune to see in many a day. The star was most ably seconded by Patrice, the soubrette, who has more talent than half the stars of this Western circuit. W. J. Fleming's co. in Around the World in Eighty Days 9-10; packed houses. This piece and the star are so well known that criticism is unnecessary. The support was excellent, the scenery ditto, and the marches, drills and other special features up to concert pitch.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Lillian Brown and local co. drew a succession of good houses 3-5, presenting Patience in a very acceptable manner. The fair star received liberal applause in the title role, and of the locals, Hi Alden, Will Collins, Linna Wyatt and Lillian Hamblin, deserve mention. Kate Claxton 7-8; good business. Two Orphans and Called Back.

Garfield Opera House (Fred. Dixon, manager): Edwin Clifford 3-5; light business. Emma Abbott 17-19.

HARPER.

Edwin Thorne hoisted the Black Flag 5; large and appreciative audience. This proved to be the dramatic event of the season, and an enterprising manager deserves great credit. C. E. Verner 18, in Shamus O'Brien.

Items: Work has just begun on our new palace of amusement, to be built at an expense of $25,000.

KENTUCKY.

OWENSBORO.

Hall's Opera House (Conway and Smith, managers): The Nellie Free co. finished a week's engagement 12; good business; audience pleased.

MAINE.

PORTLAND.

Ella Hill's Burlesque troupe has been the attraction at the Park. The Turoverein Exhibition 7, was a grand success. The Wheel Club came out just even on their Curtis venture, and say they came near being "Caught in a Corner." Carl Alberte, the well-known tenor of Bennett and Moulton's Eastern co., has been obliged to give up singing and is now acting manager of the co. in place of E. B. Holmes, resigned. The sale of seats for Ruddygore has been large. The Bennett and Moulton Opera co. is booked for 21, week.

LEWISTON.

Music Hall (Charles Horburg, manager): Bennett and Moulton Opera co. last week to crowded houses. Irene Murphy and Ben Dodge are excellent in their respective parts. This week, Helene Adel.

BIDDEFORD.

Opera House (Fred Yates, manager): Ella Hill's Burlesque co. 12: well-filled house. The strong hits of the show were made by Master Edward Percy, a wonderful little tenor, in character selections which brought down the house. Miss Hill was warmly applauded in Irish songs. Fox and Ward gave complete satisfaction in their famous specialties. Miss Annie Hindle made an immense hit in male impersonations.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): Tony Hart in Donnybrook 8 9; poor business. The play gave good satisfaction. P. T. Turner's co. in Under the Gaslight 10-12, big business at cheap prices. Scores of people unable to gain admission.

Items: Mr. Turner informed me that his co. played to 27,000 people during a week in Pittsburg, and reports business as good all along the route.—M. E. Simpson has left the Lizzie May Ulmer co. Cause—no salary.—An opera co. under management of Charles Athinson, will open in Pinafore at Gloucester 14.—Fred. Mower has been re-engaged by the Boniface co. in Streets of New York for next season.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Business was light with every attraction last week, and although the last two were new here, it was a poor excuse. Rose Coghlan gave us a treat in Masks and Faces. Infatuation is a decidedly interesting little domestic comedy, and though there are many places where it could be improved, it will compare favorably with the author's previous efforts. Beatrice Lieb is not a stage beauty, but she looks in every way the ideal young mother and acts it just as good and true as she looks it. Lizzie Evans 16-17; Wilson Barrett 18; Siberia 19.

In conversation with the writer, Rose Coghlan took a very philosophical view of her poor business here, given Lent and being a stranger as reasons. "But," said she, "I think the play was rather too refined for your people."—The local press gave Rose Coghlan some of the best criticisms of any star that has been here.—Beatrice Lieb's manager told me the business here was as good as he expected, and was about the average that they had been doing since starting out; that they have made no money and did not expect to this season. But the play, star and co. were a decided success, and they were satisfied to leave the financial part to next season. Such naked truth from a manager I seldom hear.—The Boston Museum co. opens a Spring tour of New England in the near future. The G. A. R. posts in each city will benefit, and this is expected to boom business.

HAVERHILL.

Academy of Music (James F. West, manager): Beatrice Lieb and a fine supporting co. in Infatuation 7; fair and delighted audience. Miss Lieb is a decidedly good actress. Tony Hart in Donnybrook 11-12; fair houses. Robert Downing 21; Alone in London 23-4.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Beatrice Lieb and a good co. were favorably received 8 in the new play, Infatuation. Harry Woodruff pleased in a light comedy role.

Huntington Hall (John F. Cosgrove, manager): W. T. Stephens, Minnie Oscar Gray and their trained dogs packed the house last week. Balabrega 21.

BROCKTON.

City Theatre (W. W. Cross, manager): Lizzie Evans in Seasands, 7, gave a very good performance, and was ably assisted by Messrs. Chipman and Corey, the latter making quite a hit with his topical song Infatuation, as presented by Beatrice Lieb and her well-selected co. 9, was one of the finest performances of the season. The star received well-merited applause, and shared a curtain call with Mr. Harcourt, her leading support. Wilson Barrett 19; Genevieve Ward 21.

People's Theatre, A Specialty co. headed by Billy Diamond, Tom Adams and the Eddys played to fair business and gave satisfaction week of 7.

Items: Ellis B. Holmes, late treasurer of the B. and M. Opera co., is in the city visiting his parents.—The misunderstanding which arose between Manager Cross and J. M. Hill (causing a date of Margaret Mather to be cancelled) has been amicably settled, and she will appear here May 3.—It gives me pleasure to return thanks to Managers E. E. Callahan and Fred. W. Bert for courtesies.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Siberia was presented for the 1,108th time 7; good business. Adele Belgard's Sara and Forrest Robinson's Nicolai were especially good. Aronson's co. gave Erminie finely staged to a crowded and fashionable house 4. Local verdict identical with metropolitan. A McCaull co. gave Millocker's tuneful Black Hussar 12; good house. Alice Gaillard's Barbara was a spirited piece of work, and Mae Valette and Celie Ellis as the daughters were both good in voice and action. Charles Plunkett's magistrate was very funny, and Mountjoy Walker lost no opportunity to spring a gag. Atkinson and Cook's co. 14, week; Janauschek 22; Stetson's Ruddygore 25-26; Margaret Mather 30; Fanny Davenport, April 5; Held by the Enemy 7.

Music: That chestnut of chestnuts U. T. C., was unusually well presented by George France's co. week of 7, and drew very large audiences. The cast included Lulu Delmay, John Sanford, George France, Spencer Pritchard and William Cattell, who formerly starred in Micalia. This week Pavements of Paris with Henry Belmer as the star.

Fisk's Casino: Boots at the Swan and Aunt Charlotte's Maid, by local talent, pleased two large audiences 10-11. The stage settings were exceedingly tasteful.

Lobby Lines: Charles Osgood has been here the past week heralding Maude Banks.—George A. Henderson, manager of The Pavements of Paris, is also here.—Manager MacDonough, of Siberia, will bring out a new melodrama, by Nemo, at Niblo's, June 20. It is entitled Travers House. He intends to withdraw Siberia for a time, but expects to revive it at no distant date.—Mac Valette assumed the role of Minna in The Black Hussar for the first time here. She has a soprano voice of much promise.—Over a hundred persons met, 11, to form a lodge of Elks. A list of officers was nominated and sent to Boston for the acceptance of the Central Lodge.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): A Tin Soldier 7; large house. Neither play nor co. as good as when first seen here. Lizzie Evans in Seasands 10; small house on account of a bitterly cold and stormy night. Steve Corey, who belongs here, received six encores for his topical song, 'They Haven't for a Long Time Now," Corey is a sort of Harry Dixey—handsome in feature and finely formed, with a pleasing voice. Beatrice Lieb, with an excellent co., to small but very appreciative audiences. She was called before the curtain thrice. The event of the season was the return of Rose Coghlan and her fine support, 12, playing Lady of Lyons in the afternoon to fair house, and Masks and Faces in the evening to a large and fashionable audience. When in the third act Miss Coghlan danced a jig she sent the house into a perfect storm of applause, and, though out of breath, she repeated the dance. John G. McDonald, as Triplet, was perfect in make-up and acting, and fairly shared the honors with the star. Wilbur Opera co. opened 14 for week, but will go to Attleboro Friday night to accommodate Wilson Barrett, who will hold the boards.

Tips: Steve Corey was presented with a handsome easy-chair, 10, by his numerous friends here.—The Lenten season is affecting the receipts somewhat.—I had the pleasure of renewing my acquaintance with Manager Lynch, of the Rose Coghlan co. He was suffering from a severe cold, which did not affect his genial nature, however.—Miss Coghlan pays Manager Bancroft a high compliment in her letter accepting an invitation to revisit this city.

HOLYOKE.

Opera House (Chase Brothers, managers): Siberia, 8, was presented to a very appreciative audience. T. P. W. Minstrels drew a large house 9. The McCaull Opera co. in The Black Hussar 9. Though the audience was so: large, it made up in enthusiasm what it lacked in numbers. Kitty Cheatham, who, by the way, is a very pretty girl, scored a genuine hit as Minnie. Her solo in the second act was thrice demanded. She has a voice of wonderful strength and flexibility, and a very pleasing stage presence. The New York Casino co. in Erminie 12; Rose Coghlan 18; Kiralfys' Rat-Catcher 19; Stetson's Ruddygore 24; Janauschek 25.

Personal: Addie Cora Reed, of the Erminie co., was taken ill previous to the performance, and did not appear.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): A strong co. presented Siberia to one of the largest houses of the season 16. The McCaull Opera co. sang The Black Hussar 11; fair audience. Deserved a much larger.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Balabrega co., under G. A. R management, 7 9. Good business. Neat and refined performance. Some of the specialties were very fine, notably the second sight of Emma Lynden the spiritual act of Balabrega and the musical act of Walter Hyde.

Prospect Opera House (George F. Avery, manager); Ella Hill's Burlesque co. 10; light business owing to a severe storm. This co. has been reorganized and improved and now gives a good performance. Annie Hindle, male impersonator, does a neat act, also Master Edward Percy, the boy tenor, who made a hit in his character selections.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Under the Gaslight co. 7 9; fair houses. Harrigan's Irish Tourist co. drew a moderate audience 10. They give a good deal for the money, and seemed to please, judging from the applause.

MILFORD.

Music Hall (George S. Cook, manager): Lizzie Evans, in Fogg's Ferry, pleased a fair audience 11. Many encores.

Personal: J. H. Cunnable, a brother of the late George Howard, is slowly recovering from a serious attack of pneumonia. Mr. Cunnable is well and favorably known as a journalist, critic and reader.

TAUNTON.

Music Hall (A. B. White, proprietor): Sully's Corner Grocery 8, small house. Mr. Sully's impersonation of the Irish character is refreshing in its clever wit. He is surrounded by a capable co. Zozo 10; fair audience. Blanche Curtisse has a pretty face and symmetrical form, but should act with more spirit. Tonia Hanlon received double encores in all her songs. Louis Farrell as the Irishman, kept the audience convulsed. Dot Harrison is worthy of special mention. The scenery looks the worse for wear, but is still fine. Harrigan's Tourists 11; light business. The performance consisted of the old-time panorama of Ireland. Jerry Cohen, in his songs and dances, is as good as in years past. Dick Gorman 21; Genevieve Ward 24.

WORCESTER.

Theatre (Chris. Wilkinson, manager): The business of the past week has been very good, considering that Lent is on. The Lady of Lyons, under the direction of Manager Wilkinson's wife, with the assistance of local society amateurs, was given to a packed house. Mrs. Wilkinson was well received, and had numerous curtain calls and flowers. Siberia, for three nights and matinee did a good business. The New York Casino co. in Erminie 17-19. Ruddygore will be given 21-2. Janauschek is booked for 23-4. McCaull Opera co. in The Black Hussar 25-6. Mr. and Mrs. McDonald, of this city, have been announced as going with the McCaull co., but this is a mistake as they will join forces with Messrs. Karl and Barnabee, and will organize a strong co. with good financial backing, producing the standard English operas.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Wilbur Opera co. gave a round of comic opera week of 7. All the principal people are very good and the chorus strong and efficient. Susie Kirwin's Bettina, in The Mascotte, and Mr. Conly's Diavolo are deserving especial mention. Business increased with each performance yet, owing to the Lenten season, the houses were not large.

MICHIGAN.

PORT HURON.

City Opera House (L. A. Sherman, manager): Devil's Auction 7; packed house. Everybody more than pleased.

BATTLE CREEK.

Hamblin's Opera House (I. W. Slocum, manager): The Tavernier's week of 7; big houses and on many nights standing-room. Great favorites.

OWOSSO.

Salsbury's Opera House (Ed. Koehler, manager): Mme. Neuville and Son in The Boy Tramp; or, The Maniac Mother, 10. Good satisfaction, Mme. Neuville doing fine work.

ANN ARBOR.

Hill's Opera House (A. J. Sawyer, manager): Lawrence Barrett in Rienzi 8; standing-room only. Devil's Auction 18.

GRAND RAPIDS.

Opera House (W. H. Powers, manager): Lawrence Barrett in Rienzi 12; audience representing $1,050. The play was superbly put on, the scenery and properties being of the most gorgeous kind. Mr. Barrett has certainly added much to his reputation for presenting the legitimate in a liberal manner. The co. is not adequate, the familiar faces of Louis James and Marie Wainwright being sadly missed. Maggie Mitchell 17; Wilson and Rankin 18; Devil's Auction 19.

Wonderland (Sackett and Wiggins, managers): James H. Keene, in Mrs. Partington and Rip Van Winkle, last week; fair business. Next, Horace Lewis in Monte Cristo.

Items: On the afternoon of the 12th Manager Powers was served with a writ of garnishment at the instance of William H. James, of New York, versus Lawrence Barrett. The scenery and properties belonging to the tragedian were also attached by the same party. This grew out of a business transaction had between Henry F. Gillig (manager of the American Exchange, London) and Mr. Barrett in 1884, at which time, it is said, Mr. Gillig backed Barrett's London engagement to the extent of $30 000, for which were given notes signed by Lawrence Barrett and Mary F. Barrett, which were afterward turned over to W. H. James, of New York, and renewed, as the declaration filed shows that there were three bills of exchange, dated respectively December 1, 1885, May 28, 1886, and June 12, 1886. The declaration in the suit shows an amount aggregating $12 582.52, although it is thought there are other suits to be begun. A bond to produce the property was prepared and then signed by prominent citizens, thus enabling Mr. Barrett to take his paraphernalia to Milwaukee.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Lawrence Barrett 9; standing room only. The Devil's Auction 10; crowded house; gave good satisfaction.

BAY CITY.

Wood's Opera House (John Buckley, manager): Devil's Auction 9; full house. Lawrence Barrett and superb co. in Rienzi 10; standing-room only.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Genevieve Ward in Forget-Me-Not 10; well-pleased audience.

Items: James Slocum, manager of the Academy of Music, has taken the management of the Opera House. This gives Mr. Slocum all of the bill-boards. He will at once repair the Opera House and open it with Horace Lewis. Mr. Slocum will run the Opera House at low prices and the Academy of Music for regular prices.

LANSING.

Opera House (M. J. Buck, manager): Boy Tramp to medium business. Mme. Neuville has considerable histrionic ability. Devil's Auction 12; overcrowded houses.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Frank Mayo's Nordeck to fair house 9; much satisfaction to the audience, which was composed largely of Mr. Mayo's friends. The Marion Roster Comedy co., composed of Detroit amateurs (and bad amateurs at that, to say the least) appeared 10-12, and terminated their tour in this city. Miss Roster, I am told, is a novice of fair ability, but owing to illness was unable to appear during the engagement. On the first night, when the co. appeared in two farces they were nearly hissed from the stage, but by dint of unlimited "gall" played three nights and a matinee. The matinee yielded $3, and Saturday evening $9 were the total receipts.

Assembly Opera House (Irving Rich, manager): The Devil's Auction to a fair audience 12. At the other house the result would have been different. The audience was jubilant to the extreme. Praise was heard on every hand.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Michael Strogoff, 7-9. The co. is strong and gives an attractive performance; good houses. Edmund Cooley gives a fine, manly impersonation of Strogoff. Cecelie Rush as Marfa Strogoff, and Florine Arnold, as Nadir Fedor, made a very favorable impression. J. Hay Conner, Charles Warren, Punch Robertson and Ida de Lange well sustained their roles. The ballet divertissement by Mlle. Eloise, the Minute drill, and the famous Rinaldo Family proved an attractive and taking feature. Evans and Hoey in A Parlor Match, 10 12. The boys, inimitable in their characters, ever prove a drawing card in St. Paul. Immense business. Charles Evans and Will Hoey are as droll as ever, and kept the audience convulsed, introducing new business that caught the house. The French Sisters, Minnie and Helen, play their roles neatly and dance well. They met with noticeable favor. Mr. and Mrs. George S. Knight, 18-19.

Olympic Theatre: Attraction week of 7 Crescent City Comedy Celebrities; good performance; good business.

Items: Signor Jannotta has rehearsals of his new opera, Alidor, to be presented in June. Several of the leading members of the Bottom Ideas will sing the principal roles. Our musical critics promise it a success.—Monday evening, 7, Professor S. T. Church gave the first of a series of musicales at the Jackson Street M. E. Church to a select and appreciative audience.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Lillian Lewis Dramatic co. week of 7 presenting Article 47, Lady of Lyons, Camille, Frou Frou and Leah. Miss Lewis is splendidly supported, but the patronage has been far below her deserts. Walter Owen, a young man of very decided talents, justly divides the honors with the star. E. H. Stevens is an old campaigner, whose appearance is the signal for merriment. George S. Knight, in Over the Garden Wall 17; Maude Granger in Frou-Frou and Article '47, 18-9.

MINNEAPOLIS.

Grand Opera House: Evans and Hoey in A Parlor Match opened to a packed house. This phenominally large business was continued during the two succeeding performances. Michael Strogoff, 20-

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office by our European agents. The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - MARCH 19, 1887.

MIRROR LETTER-LIST.

Armitt, Henry	Klein, Alfred (2)
Ashton, J. B.	Kelly, Edgar S.
Ashley, Warren	Kidder, E. E.
Ashlin, Wilfred	Kellogg, Clara
Arthur, Lilford	Lamworth, Peter
Bell, Laura	Litta, Louise
Brooks, J. E.	Logan, Anthony (2)
Barnes, John	Livingston, A.
Bigger, Laura	Manager
Blackburn, Mary	McKenzie, Alex.
Bailey, G. W.	Morris, Ramsey
Blakemore, H. D.	McCollin, A. W. F.
Byrne, Bessie	Martin, J. M.
Bruce, Mae	McDowell, Alf
Burtill, J. F.	Maddern, Mary
Burgess, M.	Newborough, W. H.
Barnard, Mr.	Owen, Walter
Callahan, C. E.	Palmer, Nannie
Campbell, Miss	Paine, Walter
Conrad, Fred.	Puthett, A. W.
Clark, Macland	Ralton, D. E.
Cooper, F. C.	Reynolds, Miss G.
Courtaine, Mrs.	Revere, Blanche
Cooper, S. E.	Raymond, Len
Caldwell, Mrs. S.	Russell, Nina
Cohen, Chas.	Reynolds, F. E.
Cherie, Adelaide	Ross, Stella
Christie, Edwinia	Raymond, Flit
Cooper, P. J.	Read, John
Delmon, Lora	Rigsey, Wm.
Davenport & LeClair	Rocke, Augusta
DeBarry, J. G.	Robertson, Mary
DeBar, S. J.	Richardson, Mrs.
Dove, Reginia	Reynolds, Gus
Darrell, F. (2)	Robertson, Donald
David, Frank	Shedgill, Wm.
Eaton, Adelaide	St. Ormond, H.
Ellis, Charles T.	Shackford, Chas.
English, J. E.	Singer, Marion
Elmendorff, W. C.	Smiley, C. A.
Ferris, Cora	Scanlon, Sadie J.
Forbes, S. J.	Sambrook J.
Field, Frances (2)	Stormbeaten Co.
Gray, Harry (2)	Sothern, Sam
Gratton, Fred.	Stevens, Eugene
Gibson, J. W.	Snyder, Lizzie
Greenaway, A.	St. Julien, Lizzie
Green, Clay	Stanton, Mabel
Greendler, H.	Solomon, F.
Gaston, C. W.	Strahépe, Adeline
Gaster, A. C.	Slader, Blanche
Guise, Thos.	Selina, Anita
Grau, E. F.	Tuthill, Ben
Herbert, A.	Turner, W. D.
Harris, Miss M.	Taylor, E. C.
Hall, Clinton	Taylor, H. P. (2)
Horan, Mrs.	Thropp, Clara
Humphrey, J. H.	Underwood, A. R.
Hunt, Mabel	Verona, Irene
Harrison, Louis	Vaughn, Fred
Hunt, C. C.	Woelock, J. F.
Hilliard, R. C.	Washburne, Tillie
Hyde, Walter	Weber, R. A.
Hurst, J. A.	Wheeler, H. E.
Hayden & Dickson	Whelan, Mr. M.
Hardy, Fred	Wildman, F. J.
Hewitt, Eva	Wilkie, A.
Hughes, D. B.	Whitney, John (2)
Homner, Helen	Waterman, Edgar
Humphrey, W. J.	Waite, C. A.
Jenkins, O.	Welch, W. N.
Jackson, A.	Welby, Bertha
Johnson, Oliver (2)	Wright, G. A.
Jefferson, J.	Young, Mary
Judson, F. N.	

**** The New York Mirror has the Largest Dramatic Circulation in America.*

The Sooner the Better.

The project of establishing a permanent home for the Actors' Fund is one that has met with the hearty approbation of the profession at large as well as of the members of the Association itself. Actors feel the need of a regular and reputable headquarters, where they can transact their business, receive and write letters, enjoy the privileges of a reading-room and theatrical library, and employ their leisure agreeably and profitably amid pleasant and congenial surroundings.

Professionals have justly come to look upon the Fund as the most useful, ennobling and representative institution that has ever been identified with the dramatic guild. It is no longer experimental; its need and practicability have been gloriously demonstrated. So grand a record has it made of mercy and charity, so catholic has been its beneficence, that it has taken deep root in the hearts of all men and women of the stage that love their art and respect their calling. It has borne good fruit already, but the sturdy growth gives promise in future years to yield yet richer returns.

How eagerly the profession will seek the advantages of the proposed Actors' House is shown by the numbers of actors that daily avail themselves of the privileges of the Fund's present limited quarters. These rooms are entirely inadequate for the needs of the members and the officers, and a more commodious place has become a positive necessity.

The idea of a building owned by the Fund is not new. President Palmer, in all his annual addresses, has referred to it, and the project has always been received with hearty approval by the members. At the meeting of the Association last June the President said:

"The reading and business rooms of the Fund at No. 12 Union Square are being used more and more each month by the members, so that the design which the Trustees have long had in view of making our association not only a source of help to the sick and needy, but also of comfort and improvement to the well, is slowly but surely being accomplished. It is only a question of time when we shall need, through increase of membership and the more general use to be made of our headquarters, a building of our own in which can be located not only the executive offices of the Fund, but also a reading-rooom and library and an Actors' Exchange. If each one of the members of the Association who are at present active and interested in our affairs would only resolve that during the ensuing year he would secure five new members, there is no good reason why this most desirable end, which, so far, your Trustees have only been able to contemplate as a future possibility, may not be an accomplished fact."

The past year has been one of unprecedented prosperity for the Fund. The calls upon it have increased, to be sure, but the income from various sources has proportionately increased. Now the institution is in a condition warranting the purchase of a suitable property. Its reserve fund, invested in Government bonds, draws small interest. This might better be put into a property that will grow in value. Taking into consideration the present item of rent and looking to the feasibility of letting at a profitable figure a portion of the large building it is proposed to buy, the financial feature of the change will be all in the Fund's favor.

The people antagonistic to the Fund are neither in it nor in sympathy with it. They have done naught to promote its usefulness. They find the printing of false and misleading statements concerning its management more congenial than lending a helping hand. They say now, of course, that the proposition to establish a permanent home for the Fund is reprehensible; that it is designed with some ulterior motive, and that the Trustees have no right to invest the money or use it for any purpose other than the relief of the sick and the burial of the dead. This latter statement is the only one requiring refutation. To establish the Trustees' rights in the premises we need only to refer to the Fund's Act of Incorporation, which expressly stipulates that the corporation is empowered to apply "the monies, bonds, property and securities to advance, promote, foster and benefit the condition and welfare, physical *as well as intellectual*," of its members. Again, the By-Laws declare that it shall be the duty of the Trustees, among other things, to "provide for the intellectual advancement and improvement of its members." No further discussion of the question of authority to purchase a suitable house is necessary. Indeed, such a move will merely be fulfilling one of the Fund's many laudable objects. The Actors' House will be a good thing. The sooner we have it the better.

Personal.

COGHLAN.—Rose Coghlan will take a rest during Holy week.

BERNHARDT.—A portrait of the celebrated French actress appears on the title-page of this number.

YEAMANS.—Jennie Yeamans is a fine banjo-player and will give a taste of her expertness in her new play.

WOOD.—Annie Wood has been engaged by Dion Boucicault, and is now playing in The Jilt in Brooklyn.

CHAMBERLIN.—Emily Jordan Chamberlin has retired permanently from the stage. She resides in Washington.

HEWITT.—H. S. Hewitt is rewriting The Commercial Tourist's Bride. Many liberties had been taken with the first act. The new version will be done next Monday night.

FORTESCUE.—Miss Fortescue sails on the *Trave* on next Wednesday for Southampton, with the English members of her company, and will open her English season at her destination.

PIGGOTT.—J. W. Piggott is the possessor of over a thousand acres of land on Irish soil for which he has not received a penny of rent in three years. And yet he's not much of an agitator.

ELISLER.—Effie Elisler's boom in Texas has taken the shape of benefits to local managers. In eighteen stands she has nine guarantees. Her newspaper advertising last week included thirty columns and six full pages.

STARR.—Hattie Starr, the soubrette of the Thompson Opera company, has been seriously ill. George O. Starr writes that Thompson recently abandoned the company, leaving them penniless. The party no longer exists.

RUSSELL.—On Thursday night little Tommy Russell will do a French bit in Frou-Frou in support of Sarah Bernhardt. In the afternoon he appears at Wallack's in English. Tommy is a very big little man among the child-actors.

WHEATCROFT.—Nelson Wheatcroft has been compelled to leave the Mantell company temporarily on account of a bad ankle. He is recuperating at his home in this city. Mr. Wheatcroft, by the way, has arranged with R. M. Field for the production of his play, Gwynne's Oath, at the Boston Museum next season.

JOHNSTONE.—Sibyl Johnstone has received an offer to star, but she is a sensible as well as a clever actress and she will be content with an engagement which does not put her name in large type. Miss Johnstone will play the leading part in support of the English actress who will debut in Frou-Frou this afternoon at Wallack's.

CAYVAN.—Georgia Cayvan replaced Louise Thorndyke in the part of Kitty in The Jilt at the Park Theatre, Brooklyn, on Monday night. Mr. Boucicault warmly congratulated her on her success. Miss Thorndyke is suffering from nervous prostration.

SALSBURY.—Nate Salsbury was quietly married yesterday morning by Judge Edward Patterson, of the Supreme Court, to Ray Samuels, the well-known actress and vocalist. Colonel Robert G. Ingersoll and Dr. T. S. Robertson were witnesses. At the conclusion of the ceremony the pair received the congratulations of their friends and repaired to the Westminster Hotel, where apartments had been secured. Mr. Salsbury and his bride will leave for England with the Wild West.

The President and the Profession.

A notable dramatic event is to take place in Washington next month, the circumstances of which are so exceptional as to excite widespread interest. Manager A. M. Palmer, as everybody knows, is devoted to the interests of the Actors' Fund, of which he is President. The plan of a benefit for the Fund in Washington was recently discussed by the Trustees, and it was found to be a difficult matter to secure an attractive bill from material to be had in that city. Mr. Palmer intimated that it might be possible for the Madison Square company to give a performance of Jim the Penman there before the close of the season. Word of this suggestion reached the Capital and resulted in the following letter of invitation, which reached Mr. Palmer on Sunday last:

WASHINGTON, March 11, 1887.

To Mr. A. M. Palmer, Manager Madison Square Theatre, New York:

DEAR SIR:—We, the undersigned residents of Washington, being convinced of the usefulness and benevolent purposes of the Actors' Fund of America, and understanding that you have expressed a willingness, in case you meet with proper support, to bring your company to Washington in April for one performance in behalf of this object, gladly join in a hearty invitation to yourself and your company, and pledge ourselves to give the movement our hearty and unqualified support.

GROVER CLEVELAND, W. W. CORCORAN, W. C. WHITNEY, WILLIAM C. ENDICOTT, T. F. BAYARD, C. S. FAIRCHILD, P. H. SHERIDAN, Lieutenant-General; C. N. JORDAN, D. B. HAMONY, Commodore United States Navy; W. S. SCHLEY, Commander United States Navy; ALVEY A. ADEE, Second Assistant Secretary of State; J. MAHONE, J. A. J. CRESWELL, S. C. KELLOGG, Lieutenant-Colonel and Aid-de-Camp; S. E. BLUNT, Lieutenant-Colonel and Aid-de-Camp; T. E. ROESSLE.

Besides the nation's Chief Magistrate it will be noted that the signers of the above letter represent almost every department of the Federal Government; there are the leading members of the Cabinet, the General of the Army and his staff, distinguished naval officers and prominent citizens of Washington.

Yesterday Mr. Palmer sent the following response:

MADISON SQUARE THEATRE,
NEW YORK, March 16, 1887.

GENTLEMEN:—I beg to acknowledge your favor inviting my company to Washington to give a performance in that city in behalf of the Actors' Fund of America, and to say that, acting upon your kind invitation, I have arranged with the manager of the National Theatre for the use of that house on the evening of Monday, April 18, next, when I will give a performance of Jim the Penman, with the entire original cast. The proceeds of this performance, without any charge or deduction whatever, will go to the Actors' Fund.

Your obedient servant, A. M. PALMER.

To Messrs. GROVER CLEVELAND, WILLIAM C. WHITNEY, T. F. BAYARD, W. W. CORCORAN, W. C. ENDICOTT, C. S. FAIRCHILD, General P. H. SHERIDAN and others.

The excursion of Jim the Penman will be made a pleasant one for all concerned. The company will have special transportation, and their stay in Washington, it is intimated, will be enlivened by social entertainments. The announcement of the forthcoming performance of the success of the New York season by the original cast has awakened a stir of expectation. The Fund will unquestionably derive a large return from the affair. The generosity of Mr. Palmer's scheme, involving as it does an interruption in the run of his play and the closing of his theatre, cannot be too highly commended.

More Play Pirates.

For five years past Manager Edwin H. Price has had a card in the business columns of THE MIRROR announcing the fact that Fanny Davenport owns the exclusive rights in English for America to the play of Fedora. Notwithstanding this fact a number of Western managers have booked an actress named Louie Lord, who is presenting this drama. They cannot plead ignorance of Miss Davenport's rights in the matter, for they are so generally known as to be beyond question.

Mr. Price recently wrote to the manager of Louie Lord stating that he was infringing on Miss Davenport's property and demanding that his unauthorized representations of the piece should cease at once. The following extract is from this man's reply to Mr. Price's letter: "The playing of another person's piece is the last thing on earth I would wish to do. About six weeks ago I purchased from Mr. Myers, in Chicago, who has plays for sale, a manuscript of Fedora, but he gave me his word that it was not Miss Davenport's play at all; that it was not like hers in any particular and that he received it from London before she produced her version in this country. On that understanding I took it; then I re-wrote it, putting in three comedy scenes in order to please the public in the small Western towns in which I was to play it. I put a line on all my bills, saying 'This is not Fanny Davenport's Fedora.' By chance I got into Topeka and Wichita, two large towns in Kansas, and there I played the piece; but it was understood by all that it was not your piece we were playing, as I did not wish to draw one cent which did not belong to me. I am going into the small towns of Kansas, and if you still object to my using it, rather than have any trouble with you I will take it off and put on another bill. If you will let it go I will be thankful and will assure you I will in no way trespass on your rights, which I fully acknowledge. Miss Lord has nothing at all to do with it. She is under a salary to me. The piece will not be played again until I hear from you."

This man's name is Carter. His statement that he did not represent himself as possessing Miss Davenport's play is false, for in the papers of Kansas Fedora is announced as "Fanny Davenport's celebrated play." Mr. Price has succeeded, with the exception of this case, in protecting Fedora from piracy. He means to take proceedings against any manager that plays Louie Lord in Fedora and who is responsible. Local managers need not be told that aside from the danger they run of incurring lawsuits, they do not better themselves by presenting a garbled version of a good play with a company of barnstormers, and besides killing their chances of securing the original.

Another case of flagrant piracy comes to light in Pennsylvania. At Newcastle, last week, a party calling itself the Baldwin Theatre company was billed to play Bartley Campbell's Galley Slave, Queen's Evidence, The Danites, A Wife's Peril, Hazel Kirke, Fanchon, Lynwood and Under the Gaslight, at ten and twenty cents. Some of the lithographs they put out bore the imprint of W. J. Morgan and Co., of Cleveland. The pieces named, it is needless to say, are private property.

For the protection of play owners, the public and out-of-town press, as well as that local managers may have no reason to bring forward the excuse of ignorance, THE MIRROR will be obliged to any person, in or out of the profession, that will report all cases of piracy coming under their observation, to be bulletined in our columns from week to week.

Wilson Barrett's Movements.

Wilson Barrett is on the horns of a dilemma that is at once pleasant and unpleasant. Whatever may be the opinion of the critics as to his merits as an actor, he has certainly drawn to himself a host of friends during his short sojourn in this country. These friends, whether over-zealous or not, are urgently pressing him to remain on this side for some time to come. They point to the success of return engagements in large cities as an indication that seed has fallen upon fallow ground, and that he will have a rich harvest next season. On the other hand, his friends in England are clamorous for his return. The actor-manager is constantly in receipt of cablegrams from London asking him to accept the management of this or that theatre, and all naming very favorable terms. At present Mr. Barrett is giving most serious consideration to a proposal from the Empire Theatre, which he looks upon as well adapted to the production of classical plays. Mr. Barrett will come to a decision in the matter in the next week or ten days. He was offered the Empire some two years ago, but declined on account of his then business interests claiming all his attention. If Mr. Barrett decides to return to England at the close of his present season, he will not bid farewell forever to America, but will return, if not next year, at least later on.

Mr. Barrett closed a very successful return engagement at the Park Theatre, Brooklyn, last week. The houses were very large and the enthusiasm marked. Mr. Barrett responded with a speech every night. Colonel Sinn remarked on the opening night that he had never looked upon such an ovation during his management of the house—that is, at the final curtain of Claudian. On March 21 Mr. Barrett opens a return engagement of two weeks in Boston. At its close he comes to the Star Theatre, in this city, and presents Clito and Hamlet.

The Mirror Memorial Monument Fund.

There are several subscribers to the Fund this week—J. G. Edwards, of the Hardie-Von Leer company; Markley and Till, of Harrisburg, Pa; George Winship, of the Baldwin Theatre, San Francisco, and Mrs. E. B. Holmes, of the Florences' company. Here is the list, with the amounts contributed:

J. Gordon Edwards	$2 00
Markley and Till	10 00
George Winship	3 00
Mrs. E. B. Holmes	1 00
Total	$16 00
Previously acknowledged	4,975 10
Total amount subscribed to date	$4,991 10

PRAISING THE MIRROR'S WORK.

Schenectady (N. Y.) Evening Star.

On the 8th day of January last THE NEW YORK MIRROR made an appeal to the dramatic profession for $2,500, the amount needed to complete a memorial monument to be placed in the burial plot of the Actors' Fund. In less than a month the editor, Harrison Grey Fiske, had received voluntary subscriptions from the members of the profession amounting to several hundred dollars above the amount needed. The subscriptions have continued to pour into the MIRROR office ever since, and in this week's issue of the journal Mr. Fiske announces that the sum of $4,975.10 has been subscribed! The surplus and whatever more may be received will be used, as far as it will go, in erecting uniform headstones of granite above the individual graves in the plot. Mr. Fiske is deserving of great praise for his noble work, and he might, if he chose, give the Grant monument committee a pointer or two.

APPROVED BY THE PROFESSION.

New York World.

The suggestion made by Mrs. Rachel McAuley in her letter to THE MIRROR last week, that the surplus money of the Actors' Memorial Mohument Fund shall be devoted to the purchase of additional ground for the enlargement of the burial plot at the Evergreens Cemetery is meeting with general approval among the profession.

San Francisco Music and Drama.

THE NEW YORK MIRROR announces that the subscriptions to the Actors' Memorial Fund had reached $4,186 85. The attaches of the Baldwin Theatre, through Alfred Bouvier, forwarded $44. The Grismer and Morrison companies have also contributed to the Fund.

Joseph Brooks' Speculations.

A MIRROR representative encountered Joseph Brooks the other day, and in reply to questions the manager said:

"I heard—and it has been published in more than one paper—that I will not manage Robson and Crane next season. This is a mistake. I will manage them next season, and, you may add, for several seasons to come. More, I have entered into an arrangement with J. M. Hill to play the comedians at the Union Square Theatre, New York, and the Columbia Theatre, Chicago. And here, by the by, is probably where the idea gained ground that Mr. Hill would assume their management. It is reported that I am to become the manager of the Chicago Opera House. This is not true. As a matter of friendship, I am now looking after the financial interests of John W. Norton, who, you know, is very ill. Mr. Norton is the lessee of the Chicago Opera House, and is also interested in the management of the Grand Opera House and the Olymphic Theatre, St. Louis, together with several other theatrical enterprises.

"In conjunction with Alfred Thompson, I will produce, on May 29, at the Chicago Opera House, a spectacular and burlesque on an immense scale. Our intention is to run it in Chicago all Summer, and from there take it to New York. Arrangements have been almost completed for the building of a new theatre at Memphis for me. You may say positively that it will be built; but it will not be ready before July, 1888. It will be a part of a theatrical circuit that will go into operation with the opening of the season of 1888 9, and this same circuit will be the largest, most important and the most comprehensive in its influences upon amusements ever organized in America. It will have a particular influence in the South."

"How have Robson and Crane fared in the South?"

"Splendidly, splendidly. Our business has been extremely good. We have everywhere been greeted in the most enthusiastic manner. Our audiences have been, as a rule, cultured and fashionable, and in nearly every instance have tested the capacity of the theatres."

A Practical Conundrum.

Can any man living solve the enigma, daily proposed, which shows that the constant rejection of American plays as not good enough for use on the stage, and at the same time constantly accepts foreign plays, which are intrinsically too bad, properly considered, to occupy the time and attention of managers and the public?

The result is that the tracks are pre-occupied with lumber and rubbish cars which by incessant coaching secure a momentum that clears the way and jumps easily defective sleepers and broken rails. Accordingly these theatric booms have attained such headway that they are put on the road in spite of all defects and shortcomings, and are kept a-going at high speed, although still-born and deformed in the very embryo.

To take recent instances: One of the cleverest of our American dramatists, after many successes, follows with a new drama, and without ceremony is at once hooted off and strangled into non-performance. On the other hand, a London firm has brought to our doors a production, pronounced rickety and cacophonous, which the transatlantic parents come boldly to the footlights and flaunt in our faces for weeks, months and even years.

Meanwhile better American plays and librettos are slumbering in horse-hair trunks, desks and soap-boxes, utterly ignored and neglected.

Does not this state of things show clearly dense incapacity or misapprehension somewhere, that malfeasances so gross should go unchecked? These abnormal performances take place in the presence of audiences which show many of the best heads in our city—men who are shrewd and sagacious in their own various pursuits, in the counting-room, the railway office, on 'Change, and where they have to think and act with their best ability. Why should this superior capacity leave them the moment they cross the threshold of the theatre? No men better than these who attend as auditors, where their clear intellects should be called into use, can tell a counterfeit $1000 bill, a false coupon on a forged check a mile off, and yet they swallow, apparently with a certain gusto, all sorts of stage trash and absurdity without protest.

Are we, then, to admit that we are passing nightly through the constantly-recurring and distasteful ordeal to no effective good purpose, no substantial and permanent benefit accruing to auditors, authors or the arts of the country? We are, as far as the game is played, shamefully outfielded, and score, in the very face of the best endeavors of our native batsmen, nothing but dumbfounding and outlawry.

If such be the fruit of the histrionic seed so diligently planted and cultivated, does it not appear to be about time to change the stock and secure growths that will nourish us, and, instead of debilitating, strengthen and refine our tastes in the paths we should travel?

Not a single green blade nor leaf of libretto or drama has germinated or come to the surface under the endless downpour of these showers of high-jumping, chattering and pattering frogs. They have visited our homestead and domain, rather than fertilizing gales, as cyclones and desolating blizzards.

We write as we do to give voice to a sentiment of indignation constantly inflamed by witnessing the iteration and recurrence of these alien triumphs supinely submitted to as if our aspirants and producers, as well as our managers and audiences, were mere lack-wits and imbeciles.

Letters to the Editor.

RAILWAY RATES.

CEDAR RAPIDS, Ia., March 12, 1887.

Editor New York Mirror:

DEAR SIR:—Why does not THE MIRROR agitate the question of future railway rates for the theatrical profession? By a combined and vigorous presentation of this urgent matter to the Commissioners to be appointed hereafter, rates could no doubt be granted to the profession as of old. By the rigid enforcement of the Inter-State Commerce Law, one-half of the travelling companies will be compelled to close, as they cannot afford to pay full rate, and be restricted to 150 pounds of baggage. Provincial managers will suffer greatly and many theatres and opera houses will be compelled to close permanently for want of attractions. There is no doubt that the railways will be only too glad to help in this matter, and I for one think that if the subject is brought before the great army of the profession, and an united petition to the proper powers presented, satisfactory rates could be secured. Will not the THE MIRROR begin the good work, and come to the rescue? Truly yours,

COUNTRY MANAGER.

MR. MASKELL WANTS TO KNOW.

NYACK-ON-THE-HUDSON, March 12, 1887.

Editor New York Mirror:

DEAR SIR:—Permit me to say that I was charged twenty-five cents the other day by a cloak-room attendant of the Star Theatre for checking an overcoat during the performance, which I paid; but no charge was made, no fee demanded or accepted by Fifth Avenue Theatre management for depositing my coat and umbrella with first floor lobby attache last Saturday. Query: Why doesn't Manager Stetson make his patrons pay for *not* planting their hats, cloaks, wraps and rubbers under the seats? Yours always,

DAUNERY MASKELL.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Wilson Barrett has formed such an attachment for America that he is loth to leave it at the time originally intended. He wishes to see Niagara and other places it has not been his good fortune to visit, and to that end he will send most of his company home to England by the *Arizona* on the 19th of next month and retain such as are necessary for support in his short pieces, Clerical Error and Chatterton, with which pleasant bill he will make a brief business and pleasure tour of three supplementary weeks, returning to New York in time to take the swift *Alaska* on May 10.

* * *

Mr. Barrett is chagrined—and justly so—at losing the London Princess' Theatre. It came about through a delay in communicating with the owners about the renewal of his lease, for which he had the privilege. He devoted several years of commendable industry to building up the place, and its strength and prominence were only second to the Lyceum. However, their loss will probably be our gain, for Barrett will undoubtedly spend a good deal of his time here in consequence. With Irving and Barrett both in this country next season, the intellectual drama is likely to take a considerable drop in the British Metropolis, for these men are its main supports.

* * *

People are asking why the Authors' Matinees, so pleasantly begun by Manager Palmer at the Madison Square, have come to a standstill. The reason is simply that Mr. Palmer, having announced a certain play by Peter Robinson as the next in the series, and having found that numerous alterations in it are necessary before it can be favorably presented, has concluded to wait until they are made. The piece will probably be brought forward soon after Easter.

* * *

There are several young society women of this town that are crazy to tread in Mrs. Potter's footsteps. They have the requisite love for display, the inevitable confidence in their ability to succeed, but the necessary newspaper notoriety is lacking. The shabby-genteel individuals of both sexes whose mighty intellects are hired to fill the "society" columns of the newspapers are in clover in consequence of this condition of affairs. The aspiring young women referred to are only too glad to give them points in the hope of being written about.

* * *

I have received the following:

WASHINGTON, D. C. March 14, 1887.

My Dear Usher:

For the first time, in reading your valuable contributions, I find myself disagreeing with your verdict, usually so just to all. I disagree so strongly, in fact, that I am impelled to express my views, even with a vision of the W. P. B. opening up before me. In your issue of the 5th inst., while speaking of relations between the Crabtrees and Fred. Marsden, you say: "Believing that it is only necessary to present the star to draw the public, she (Mrs. Crabtree) has surrounded her with wretched support the past three seasons, and foolishly stuck to the threadbare repertoire." I believe Lotta made two attempts to vary her repertoire last Spring at the Grand Opera House in bringing out Larks and Tramps. Also, she has added to it, with equal success, Meilhac and Millard's delightful comedy vaudeville of Mamzelle Nitouche. From your paper I learn that Messrs. Clay Green and Belasco are writing her a play. But the "wretched support!" Unacquainted as I am with any of these ladies and gentlemen, I can speak without bias, and from the public's point of view. Seldom, indeed, has a star been surrounded by a more efficient company. To mention P. A. Anderson as Quilp and Loriot, Bert Coote as Kit and the Director of the Pontarcy Theatre, Frank Carlyle and Fred. Lennox as Swiveller, etc., J. A. Stuart, James A. Mahoney, C. H. Bradshaw, George Fredericks, Emma Hinckley, Adelaide Eaton, Sarah Manypenny—I pause in consideration of space—is to give rise to the query, that if this is wretched support, where is the best to be found? With your well-known love of fair play, you will find room for this in THE MIRROR, which will then reflect the sentiments of the

MILLION.

I need scarcely say that there was no intention to be unjust to Lotta, her mamma or her company in the paragraph referred to. I may add that the paragraph was not unjust at all. It is true that Lotta did attempt to freshen up her repertoire, last season, by producing two sorry pieces which proved a signal failure. She bought them because they were cheap. Before she abandoned them she found they were dear—cheap plays usually are in the long run. However, in the cases cited there was no long run. Mrs. Crabtree, as I said before, proceeds on the principle that a worthless play, obtained for little or nothing, is better than a good play that costs something. The first cost staggers her, and she does not look beyond that. Mrs. Crabtree, one would suppose, had had enough sad experience to discover the error of this policy; but she will not accept experience for a teacher. As for the support, I must reiterate that it is wretched—or was when last I suffered the infliction. C. H. Bradshaw is not now with Lotta, nor are others mentioned in my correspondent's list. By the way, Mlle. Nitouche does not come within the scope of the present discussion, as it was produced several years ago, was a financial failure at Daly's, and has since become almost as threadbare as the rest of the old repertoire. It was in the interests of fair play that my first paragraph was written—an appeal to Mrs. Crabtree to give the public what they want and her erst popular star the wherewithal to regain and hold their favor. I do not know either mother or daughter; I did not know them when I fought and beat their brazen detractors in the profession, or when I came promptly to their defence after the insults they encountered a few years ago in London. This was done for justice, not for gratitude. The latter is an unknown quantity nowadays, and one does not take it into account at all. By the same right that I defended Lotta then, I reprove her mother-manager now for her grave and sure-to be disastrous managerial mistakes.

* * *

I want to say a good word for that excellent Philadelphia periodical, *Shakespeariana*, which is not half so well known among the profession as it should be. It has an able corps of contributors, its tone is worthy of its purpose, and there is much that is instructive and interesting to the lover of Shakespeare in its pages. The fact that a large and handsome monthly magazine devoted to Shakespearean research and criticism meets with support in this country is in itself a flattering testimonial to our national thought and taste. *Shakespeariana* is particularly valuable to the intelligent people of the stage, and they ought to read it regularly.

The Barnum-Forepaugh Show.

The circus has come at last, and it is taking in about $10,000 a day at the Madison Square Garden. The managers contemplate it with envy, the small boy with delight, and the public generally with curiosity. It is indeed a great show, and so far as its magnitude is concerned quite justifies the marvellous collection of adjectives put forth on the posters by its united projectors, Barnum, Forepaugh et al. Our objection to the performance is that there is altogether too much of it. The list of attractions is fairly bewildering, and the efforts to see everything that is going on at once a visual impossibility. There are more clowns, tumblers, trapeze performers, riders, trained elephants, learned pigs, monkeys and goats, wild beasts, jugglers, variety specialists and features of every conceiveable sort than were ever before gathered under one roof. Some of the acts are excellent; some are mediocre; many would be better off than on the programme. The much-talked-of horse, Blondin, is a disappointment. He walks an alleged rope that is as broad as a plank. A gentleman in red tights who eats burning sealing-wax and drinks molten lead with evident relish, the Melrose and Stewart families in their bicycle performances, Milly Turnour's trapeze balancing and Tatalia's wonderful contortions on the flying rings, are pleasing. Oppin Hollis and William Showles did some clever riding, and the Silbons' mid-air feats are really remarkable in daring and agility. The Beckwiths' natatorial display is interesting to the few that can see over the sides of the tank in their vicinity. Wonderful sagacity is shown by Adam Forepaugh's herd of trained elephants, but the great feature of the exhibition is the bare-back riding of Charles Fish and Adelaide Cordona. Fish is the most graceful rider in the ring to-day. Mme. Cordona, for dash, daring and agility, has never been equalled by an equestrienne. She does all and more than many of the most famous male riders have done. The menagerie and ethnological departments of the show are more diversified than ever. It is not once in a lifetime that such a collection of circus talent is seen in one exhibition, and it goes without saying that the Madison Square Garden during the stay of the Barnum-Forepaugh united shows will do an enormous business.

The Florences' Tour.

"The present season has been the most remarkable that I have had for years," said W. J. Florence to THE MIRROR reporter who dropped in to see him at the Fifth Avenue Hotel the other day. "We have not been out six months, and I must say that I'm pretty well tired out. We have travelled 15,000 miles and only lost three nights. This was the first time in seven years that we have been to California, and the fifth trip that we've made across the continent. Our whole trip has been one series of good times socially. Nothing but dinners and parties and receptions till we're completely fagged out. Out in San Francisco the ladies of the city sent Mrs. Florence that handsome laurel wreath there, just as you see it, decorated with the red, white and blue ribbons.

"On account of my being the father, or founder, of the Nobles of the Mystic Shrine, that Order has honored me in some way or other in almost every city I have visited. Last week the Almas Temple, in Washington, sent me the emblem of the Order—a scimetar and tigers' claws—five feet high and six feet long, in immortelles and roses. On Thursday, I believe, the Nobles of Brooklyn occupy the entire parquet, and when I get to Boston the Order there will have something arranged—I believe for the very last night of the engagement.

"After Philadelphia, where we play next week, we lay off for a week and then go to Boston. So there is really only three weeks more to our season, and I'm counting the minutes now till it is over. Our last week in Washington was the banner for the house, and the second best of our season, and this in spite of the fact that we followed Bernhardt, had an opera against us and were afflicted with bad weather.

"The only new piece that we have produced during the season was The Flirt, by William Gill and Louis Melbourne. It goes with roars, though it is too light for me to like it very much. It doesn't require very great work on my part, although Mrs. Florence is very good in her role. We put it on in Brooklyn this week at the Saturday matinee. As for next season, all I can say is that I open here in New York about the 1st of September, and that I haven't made a single engagement yet. The only new thing I have any intention of doing is Falstaff. My friends all want me to do it, but I think that everything funny that Falstaff does has been put into our modern comedies long ago. Possibly I may do it.

"I shall go to Europe about April 23, and won't be back till the 1st of June, but in time for my salmon fishing, which is usually from the 5th to the 15th of June. My principal reasons for going over are to see Henry Irving and John L. Toole, whom I have promised a visit."

A Case in Point.

The Actors' Fund's work of charity and mercy is performed so silently that few professionals grasp its extent. They learn by the weekly reports in THE MIRROR how much money is spent for relief or funerals, and the annual statements of the officers show the aggregate of its expenditures. Now and then it is well to pause and survey a case that illustrates the practical and continuous benevolence of the institution. To that end we gladly give space to the following letter:

SAVANNAH, Ga., March 10, 1887.

Dear Mirror:

I want to write and tell you of the care the generous allowance of the Actors' Fund has enabled an actor to receive. On our arrival here we heard that poor Cyril Searle was dying. Mr. Price hastened to the hospital, as he had expressed a desire to see him. Searle was very weak and awaiting death bravely and eagerly. He had been in the hospital for weeks, and the Fund's allowance, with a generous addition from the Elks, gave him all the comfort possible and unremitting attendance.

Here is a case under my own eye where the great good of the Fund is illustrated, and one that every member of it can contemplate with pride, satisfaction and the consciousness that they have helped a good man that God had seen fit to afflict over the rough places to everlasting rest and peace. Cyril Searle died like an infant, with friends beside him and his son's hand in his. Mr. Price was with him at the last.

This is but one of the countless benefactions of the Fund. As it is the first that ever came under my personal notice, I wish to tell one and all what a brave, good work it is, and how the mite that every one gives smooths the pathway of the afflicted and is a great blessing easily bestowed.

Long may the Fund prosper in its sweet charity and may it from year to year increase in well-doing. It is an honor to the country and a lasting glory to the profession. Yours, FANNY DAVENPORT-PRICE.

The Amateur Stage.

THE AMARANTH IN FORBIDDEN FRUIT.

The Amaranth presented Forbidden Fruit at the Brooklyn Academy of Music on Wednesday evening, March 9. The play was given by special permission of the author, Dion Boucicault. There were a few noticeable hitches in the second act, but otherwise the performance was comparatively smooth and proved generally entertaining to a large and fashionable audience.

Harry T. Hill is gifted with real comedy humor, and was a good selection for the role of Cato Dove. Percy G. Williams was also seen to advantage as Mr. Sergeant Buster, and his antics provoked no end of laughter. R. B. Throckmorton, however, was not well up in his lines, and consequently did not do justice to the part of Captain Derringer. G. H. Beuermann as Podd, W. P. Macfarlane as Smallbach, A. H. Marquis as Joseph and Charles H. Taylor as the railroad porter may all be said to have acquitted themselves with credit. J. C. Costello, as proxy for Mark Mayer, emitted the requisite volume of incomprehensible sound as the consequential conductor. Ella G. Greene was winsome and captivating as Mrs. Cato Dove, and Elise Louis was equally charming and efficient as Zulu. Ida E. Williams gave a good character sketch of Mrs. Arabella Buster, and May Halbert was an engaging barmaid.

A word of praise is due to Charles Bellows, Jr., the stage manager, as well as to his assistant, Mark Mayer.

After the dramatic entertainment a delightful reception was given in the assembly rooms of the Academy. Cappa played dulcet strains, and Amaranthine couples gave themselves up to the entrancing mazes of the dance till the rising sun made Montague street luminous with non-electric light.

THE BULWER IN DAVID GARRICK.

The Bulwer presented Robertson's comedy, David Garrick, at the Lexington Avenue Opera House on Tuesday evening, March 15. Thomas Platt, who enacted the title role, has been gifted by Dame Nature with a fine voice and handsome appearance. He was a trifle stilted in declamatory passages, but evinced good comedy humor. Alfred H. W. Ahrens' portrayal of Mr. Simon Ingot was a good character sketch. E. Lincoln Taber was less artistic in his efforts to impersonate Squire Chivy. He has an excellent face for a comedian, but his acting on this occasion was very crude. The Mr. Brown of C. Thaxter Hill and the Mr. Smith of William Baum were well carried out. Charles Trier, as Mr. Jones, made too much of a clown of himself. Harry Hedden made a good impression in the part of Thomas, and proved that he has histrionic talent. Lillian de Vere was pretty enough as Ada Ingot to have turned the head of other lords of creation besides David Garrick, and Miss C. Carlin was an efficient Mrs. Smith.

NOTES.

Mrs. Burton Harrison is to present Two Strings to Her Bow soon after Easter.

The pupils of the New York School of Acting will be seen in an adaptation of Les Precieuses Ridicules, by Mrs. Doremus, at the Lyceum Theatre on Wednesday, March 23. The Cape Mail and scenes from Leah the Forsaken are also included in the programme.

The Melpomene announce a performance of One Touch of Nature on March 29.

The Gilbert performance of Victor Durand at the Brooklyn Academy, March 16, will be duly noticed next week.

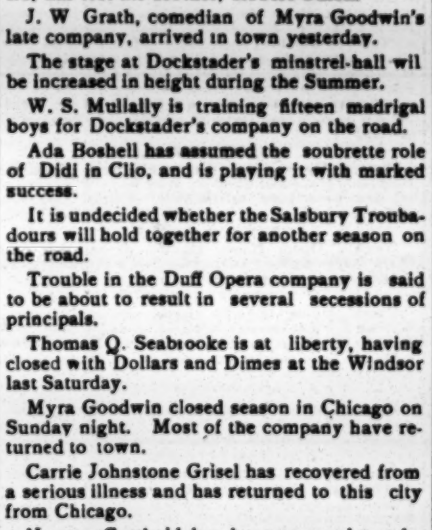
An examination of the students of the New York School of Acting took place Wednesday afternoon, March 16. The programme of exercises included Action and Diction, in charge of Franklin H. Sargent; Stage Business, in charge of David Belasco; Dancing, in charge of Mme. Malvina, and Fencing, in charge of M. de Chadenedes.

The Kemble presented Plot and Passion at the Academy of Music, Brooklyn, on Tuesday evening, March 15.

The Amateur League will close its present season with a performance of The Wedding March at the Lexington Avenue Opera House on Tuesday evening, March 22.

The young people of the Booth will give the drama of Philomel at the Brooklyn Athenæum on Thursday evening, March 17. The tickets are green, in honor of St. Patrick. Inshavogue; or, the Outlaw of '98, will be given at the Brooklyn Turn Hall by St. Mary's Literary Union on the same evening.

Gossip of the Town.



This is a portrait of Adeline Stanhope, a recent and valuable acquisition to the company at the Lyceum Theatre. Miss Stanhope is an actress of wide exprerience, and will remain at the Lyceum, where at first she was specially engaged, for some time to come.

Maze Edwards is to have a benefit at Wallack's on April 3.

Captain Alfred Thompson departed for Chicago last Saturday.

W. J. Scanlan will open his next season in San Francisco late in August.

Isaac B. Rich and William Harris, the Boston managers, are in the city.

J. P. Howard has left Ada Gray's company to join Salsbury's Troubadours.

Charles Frew leaves Mr. and Mrs. George S. Knight at the close of this week.

Harry Guion, Jr., of Harrigan's Park Theatre, has lost his brother, Robert Guion.

J. W Grath, comedian of Myra Goodwin's late company, arrived in town yesterday.

The stage at Dockstader's minstrel-hall wil be increased in height during the Summer.

W. S. Mullally is training fifteen madrigal boys for Dockstader's company on the road.

Ada Boshell has assumed the soubrette role of Didi in Clio, and is playing it with marked success.

It is undecided whether the Salsbury Troubadours will hold together for another season on the road.

Trouble in the Duff Opera company is said to be about to result in several secessions of principals.

Thomas Q. Seabrooke is at liberty, having closed with Dollars and Dimes at the Windsor last Saturday.

Myra Goodwin closed season in Chicago on Sunday night. Most of the company have returned to town.

Carrie Johnstone Grisel has recovered from a serious illness and has returned to this city from Chicago.

Newton Gotthold has been engaged to take John A. Stevens' part in the latter's play of Passing Shadows.

William C. Cubitt has been engaged by Gustave Frohman as advance agent of his new star, Mary Hamilton.

E. J. Buckley has been engaged by Al. Hayman as leading man for the California Theatre stock company.

Dollars and Dimes has been secured by Charles Frohman and will be produced in San Francisco next Summer.

H. S. Taylor has added the Opera House at Logansport, Ind., to the list of houses which he represents in this city.

Charles Frohman, who paid a visit to Baltimore last week, says that while there he booked nine weeks at two theatres.

Charles Overton is reported to have discovered a new melodrama in London as strong as The Wages of Sin. He will bring it over next season.

At Macon, Ga., last week, Fred Warde and his manager were the guests of the Mayor of the city at a banquet at which thirty covers were laid.

Helen Dauvray's season does not close positively until the first of May, although it is quite probable that it may be extended several weeks later.

E. J. Ratcliffe has won his suit against Monroe and Rice, the Aunt Bridget comedians, for breach of contract. He is now with George Morton's company.

John T. Raymond will open his own season and that of the Fifth Avenue Theatre in August next with a production of the comedy The Woman-Hater.

David Frohman has named the play which he will present at the Lyceum Theatre at the conclusion of Helen Dauvray's engagement, The Highest Bidder.

T. H. Winnett has secured John A. Stevens' Passion's Slave for next season. He intends to make things lively for those who have been pirating the play.

Jacob Nunnemacher, who had charge of the closing of the bankruptcy of Brooks and Dickson, is reported to be the "backer" of the New York Amusement Exchange.

For reasons of his own, J. W. McKinney has resigned from the management of Richard Mansfield. Twenty-four hours later he was considering three flattering offers.

S. J. Maerz wires from Buffalo that not a sheet of the Courier Company's lithograph work was destroyed by the recent fire and that the establishment is running as usual.

John P. Smith is trying to make arrangements for the appearance of Grace Hawthorne and her London company for a Spring season in this country with The Churchwarden.

Colonel McCaull will open his Summer season of opera at Wallack's Theatre on May 2 with a production of Lorraine, with the same company that gave the opera at the Star.

The Bulwer Amateur Dramatic Society will visit the Union Square Theatre in a body tomorrow (Friday) night to see The Commercial Tourist's Bride, out of compliment to Agnes Herndon.

The Booth advance sale for the first week of the engagement at the Baldwin, San Francisco, was $19 000. The premium for seats went up as high as $14 50 for first choice, while others sold at $12, $10 and $8 premium.

Sam Sothern, who sailed for London last week, has been deputed to send over all the models for the coming production of The Highest Bidder at the Lyceum Theatre.

T. Henry French is preparing for an elaborate production of D'Eonery's drama, The Cavalier. The scenery and dresses will be rich and historically accurate. The play will be taken on a tour, embracing tha principal cities.

"What! Are we having thunder so early in the Spring?" remarked a startled chair-warmer in Eugene Brehm's hostelry. "You are mistaken," said a bystander; "that is simply Mr. Noble, the basso at Dockstader's, whispering to a friend."

William Gavin has given up his position in the box-office of Wallack's with a view to entering into another branch of business. Mr. Gavin has made himself well liked by the patrons of this theatre by his invariable courtesy and attention to duty.

William Welch has reluctantly declined an offer to remain with Dockstader's Minstrels next season. In addition to managing Jennie Yeamans next season at a good round salary, he has interest in the profits of the tour. The bookings thus far made are excellent.

A new opera house has been built at Asbury Park, N. J., which will be opened on April 27, under the management of John McDonough, at present treasurer of Miner's Newark Theatre, with Joseph Jefferson. H. S. Taylor has been appointed agent of the house.

The William Courtney Quartette, including Jessamine Hallenbeck, soprano; Hattie J. Clapper, contralto; William Courtney, tenor, and John W. Wilson, baritone, with George W. Colby as musical director, has been engaged to appear at the Old London Street, opening next Monday.

H. S. Taylor is altering his Exchange considerably. Among the new people who have rented desk-room are Milton Nobles, George S. Knight and Jennie Yeamans, while Jerome Eddy, the Ledger Job Print, Morgan Lithograph Company and the Forbes Lithograph Company have renewed their contracts.

The Wednesday matinees at Wallack's Theatre have proved such a success that they will be continued for the rest of the season, all the previous successes of the season being given in rapid succession. The next play will be Moths, which will be given its first presentation on Wednesday afternoon, March 23.

Adelaide Fitz-Allan and three other members have left the In His Power company after playing a week in Philadelphia on a certainty. The company, materially weakened, has gone to Canada. Complaint is made of lack of faith in the treatment of the seceded members. The company is under the management of J. H. Gilmour and W. H. Lytell.

An exhibition of the proficiency of the pupils of the New York School of Acting in the different departments of tuition was given yesterday afternoon at the Lyceum Theatre. There was a large number of invited guests, including preses men, present, and the entertainment proved highly entertaining, the cleverness of the pupils eliciting considerable applause.

Mr. Mansfield closes on April 23, and he will open at the Boston Museum on April 25. He will there produce Dr. Jekyll and Mr. Hyde, and make that wonderful transformation in full view of the audience. From a portly, beaming, benevolent-looking man he shrinks into a thin, cadaverous, mean-looking creature. The secret of the transformation is known to but a few, and it is jealously guarded.

After her coming appearance in support of Dion Boucicault at the Star Theatre in April, Georgia Cayvan will not be seen again in New York until her debut as leading lady of the Lyceum Theatre stock company in November next. Manager Frohman has made an arrangement with all the members of his company to the effect that when all existing engagements are closed, no appearances shall be made until their season at the Lyceum.

Ted D. Marks, of the Main Line company, has begun a new system of advertising the organization and making sure of a full house. He entered into an arrangement with a large dry-goods house in Baltimore, where the company is playing the present week, by which the firm purchased admission tickets enough to more than fill the house for one night (Monday), and then gave them away to their patrons. Seats were then sold for a small price, and the investment proved profitable.

Mrs. Bowers and her company left for Cleveland on Saturday to resume the season cut short by the recent disastrous fire in Augusta, Ga. The company was equipped with new costumes from the Eaves Costume Co. There is no material change in its personnel. Next season Mrs. Bowers will extend her repertoire and start out more elaborately equipped than ever before. Among other plays, she will be seen in Elizabeth, Marie Antoinette and Henry VIII., assuming the role of the Queen in each. The star will be billed as "The Three Queens." The season will open early and last forty weeks. A San Francisco engagement will probably be played. Mrs. Bowers' present season will close about the end of May.

A. B. Waterman, Henry Chanfrau's manager, writes THE MIRROR: "While our reason has not made us rich, it has been very successful in an artistic way. We played New Orleans to big business for three weeks, which, I believe, has never been done of late years by any other attraction. Mr. Chanfrau has made a reputation in The Octoroon and The Debutante. We open in the former play at the Boston Theatre on April 18, and on June 20 at the Windsor Theatre, New York, presenting three plays. We will add to our repertoire next season, presenting The Octoroon only at matinees, and playing Kit occasionally—on Saturday nights. Our season will likely continue to the end of July."

Big Pony, the Gentlemanly Savage, the new opera by A. C. Wheeler and E. I. Darling, will be produced at the Bijou Opera House on Monday, March; 28 for a run. The cast will be as follows: Big Pony, Nat C. Goodwin; Sancho, Stuart Harold; Don Filibusto, C. B. Bishop; Lieutenant Arlington, Mr. Moulton; Captain of the Cowboys, E. F. Goodwin; Sergeant O'Glory, Mr. Bunce; Inez, Lillian Grubb; Marie, Loie Fuller. There will also be a chorus of cowboys, Indian bucks, Spanish cavaliers and Mexicans. All of the costumes will be new and handsome. Part of the scenery will be painted by Harley Merry. If the opera proves successful Mr. Goodwin will play in it till September, and then go to Europe to produce it for the Fall and Winter season in London, having received a number of good offers looking toward that end.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

balcony and gallery will seat about 1,600. The decorations of the interior will be strictly Mooresque. Papier mache and stucco with blue, red and gold will make the ornamentations. The drop-curtain will be of silk. Brick and terra cotta will be the material for the construction and ornamentation of the exterior. There will be three exits from the second story. The patent sectional opera chairs, three of which fold into one, will be used, making an aisle for each section of six chairs, besides the regular aisles. This, with the number of exits, will allow the theatre to be emptied rapidly when necessary. The theatre will be connected with the hotel by a covered passageway, giving the guests easy access to the auditorium. The passageway will also be a great convenience when the theatre is used for balls and the like

Gossip: Nancy and Co. at the Coates this week. The Black Flag at the Gillis. The World at the New Ninth Street Theatre.—J. B. Patterson, manager of the Cyclorama, who has been laid up with pneumonia, is now convalescent.—Euchre; or, Risen from the Ashes, has been the play at the Museum. This play is undoubtedly Milton Nobles' Phœnix.

HANNIBAL.

Park Opera House (J. B. Price, manager): Duprez and Benedict's Minstrels to small house 5; bad night.

SEDALIA.

Opera House (H. W. Wood, manager): Felton and Connier's Star Theatre co. were not noticeably enriched week of 7 at ten and twenty cents. Herr Andre's Alpine Choir scored an artistic and financial success under auspices of Sedalia Knights of Pythias 10. Shadows of a Great City is being elaborately advertised for 18-19.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): Janish presented Camille to a large and appreciative audience 10.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Evans and Hoey's Parlor Match to packed houses, 4-5, and matinee. Hoey is a show in himself, but both principals and support are very good. Nancy and Co. 8-9. Miss Turner's Nancy was justly encored by the large audience. With the exception of Miss Vinton's Oriana, which is flat, the co. is an excellent one.

People's Theatre: The Fielding Comedy co. continue to good business.

LINCOLN.

Opera House (Fred. Funke, manager): Roland Reed in Humbug played to standing room only 9. Nancy and Co. played to good business 10. Shadows of a Great City 23-24, Smith's Bell Ringers 25-26, James O'Neill 30.

People's Theatre (Warner and Brown, managers): Halladay's Georgia Minstrels played to standing room only 9 10.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Beulah, a Mexican actress of rare dramatic ability, presented Echo, a border drama from her own pen, to small but enthusiastic audiences 7-8. Good support.

Item: John C. Cannon will star T. J. Cronin next season in the Toy Pistol. Cronin has made a hit in Tony Hart's Donnybrook.

MANCHESTER.

Opera House (E. W. Harrington, manager): The T. P. W. Minstrels drew a $700 house 8. The Private Secretary 11; small house.

NASHUA.

Theatre (A. H. Davis, manager): Private Secretary 8; appreciative audience. M. A. Kennedy's Cattermole deserves especial mention. Lizzie May Ulmer visited us 10, second time this season, presenting her new play, A Living Chance. Miss Ulmer is a very clever little actress, but her new adoption is unworthy of her.

Opera House (George Swain, manager): Mora, week of 7: Firefly, Little Detective, The Hidden Hand, Betty, A Day in June, Danites and Jack Sheppard were acceptably presented by this pleasing little lady. Business rather light notwithstanding suffocation prices. Lent and social events of the past week have had a very perceptible effect on the theatres. Mora returns 21 for week under local management.

NEW JERSEY.

NEWARK.

Miner's Newark Theatre: Aimee opened 14 in Mam'-selle. An old favorite and a play in which she appears to the best advantage. Aimee is fortunate in having an excellent company. Same play all week, with the exception of Saturday night, when Divorcons will be presented.

Grand Opera House: Passion's Slave, a melodrama by John A. Stevens, opened for a week before a large audience. The cast is a good one, and the mountings and mechanical effects add greatly to the success.

TRENTON.

Opera House (John Taylor, manager): The Dalys presented Vacation for the first time in this city to a large and well-pleased audience, 7. Mr. Downing's Sparticus, in the Gladiator, drew out a large and fashionable audience, 9 Mr. Downing has a fine stage presence and his voice is splendidly adapted for the heroic roles he assumes. The Wages of Sin packed the house 12, giving excellent satisfaction. Held by the Enemy 19. Kate Castleton 22. Lights o' London 28. Hoodman Blind 25 6. Mestayer's We, Us & Co. 28. New York Philharmonic 29. W. J. Scanlan 31.

PATERSON.

Opera House (H. C. Stone, manager): Sol Smith Russell presented Pa to a fair house despite disagreeable weather. He scored a hit, but the co in support was rather weak. Power's Ivy Leaf co. followed in a fairly successful engagement, 11-12. Co. and scenic effects first-class.

People's Theatre (A. Philion, manager): Fair patronage last week, the attraction being Tourists in a P. P. C. This week Gibson and Ryan in Muldoon's Picnic.

Elk Notes: The Paterson Lodge of Elks, No. 60, will benefit 24, aided by professional talent from your city, Brooklyn and Newark.

NEW MEXICO.

ALBUQUERQUE.

Grant's Opera House (J. L. Pearce, manager): Pringle and Richards' Georgia Minstrels, Feb. 25 6; $350 and $200 house, respectively. Adelaide Randall Bijou Opera co. in The Mascotte (a return engagement) 5: full house. These attractions are the first this season, and consequently have done and are doing a profitable business throughout the territory.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Modjeska's engagement last week was not the success she usually meets here. Lillian Olcott's Theodora opened 14

Court Street Theatre (H. R. Jacobs, manager): Week of 7 J. J. Dowling and Sadie Hasson in Never Say Die and Nobody's Claim. Business very good. The Streets of New York 14.

Adelphi: Last week Marinelli, the contortionist, assisted by a good olio, drew very fair houses.

Museum: The Stranglers of Paris, with Frank Tannehill, Sr., as Jagon, kept the house well filled all week.

Item: Some cancellation of dates for April are now being reported on account of the Inter-State Commerce bill. Managers think they had better not be too far away from home at this late season.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): George C. Boniface, supported by a good co., did an excellent business last week appearing in The Streets of New York. This week, Frank I. Frayne. Next, Cattle King.

Grand Opera House (P. H. Lehnen, manager): Joseph Murphy appeared in Kerry Gow 7-9; good business. The week was filled out by an excellent co., headed by James P. Tighe in The White Slave to remunerative audiences. This week Daniel Bandman in tragetic roles at low prices.

Casino: Business large the past week. This week Gus Hill's Novelty troupe.

Clinton Opera House: Closed last week. This week The Stranglers of Paris.

Fitzhue Museum: This new applicant for public favor opens to-night (14th) with Emerson's Minstrels for th week. This house was formerly a roller-rink and is located in the centre of the city.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Bunch of Keys 8 9, and Janauschek 11-12, were seen by large houses.

Grand Opera House (Jacobs and Proctor, managers): Cattle King week of 14. Atkinson's co. in Peck's Bad Boy will follow. Frank I. Frayne showed to very large houses last week.

Col. Wagner's Theatre: W. J. Mack in a Tin Box week of 14. Rightmire's Comedy co. drew well week of 12.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): George Morton in His Sin 7-9; light houses; general satisfaction. The Templeton Opera co. sang Girofle-Girofla 11, and Mikado at matinee 12; fair business. Gilmore's Band 18.

Items: Manager Sweet was presented by W. J. Florence with a handsome portrait of the latter 10. The Templeton Opera co. will rest in New York until after Lent.—Lucille Meredith, Templeton's prima donna, is deserving of a place in the front rank of artistes. Am indebted to Harry Buckley for courtesies.—Carrie Walton the beautiful and accomplished young soubrette will star in a new musical comedy next season under the management of W. G. Peterson.

ELMIRA.

Opera House (W. E. Bardwell, manager): Janauschek, supported by George D. Chaplin, played Meg Merrilies to large business 9. Sol Smith Russell's Pa. tickled a full house 13. Emma Hagger, as the baby, created a most favorable impression.

Madison Avenue Theatre (W. C. Smith, manager): Al. Sawtelle's co. in repertoire of standard dramas week of 7 at museum prices; good business; co. weak.

Whiffs: Manager Smith returned Friday from a ten days' trip to New York. From the significant curl of his blonde moustache, I should say he has made some "lucky" dates.—Manager Bardwell also paid New York a visit. He is never caught napping.—A lodge of Elks is to be instituted here soon. Thirty-five charter members have already been procured.

Play-Piracy: An injunction was served on Al. Sawtelle restraining him from presenting Joshua Whitcomb. On Thursday the play was advertised for Saturday night. Mr. Thompson was notified and telegraphed to a local lawyer, and an injunction was served on both Sawtelle and Manager Smith. It is needless to say the piece was not given. In justice to Manager Smith we will state that for the last ten days previous to the proposed production he was absent from Elmira, being in New York on business. He returned Friday, however, and seeing that Joshua Whitcomb was advertised for Saturday night, he went to Sawtelle and told him that the play could not be put on as it was copyrighted and the property of Denman Thompson. Sawtelle told him that his play bore no resemblance to Mr. Thompson's. Manager Smith still remonstrated, and was not satisfied until the following paper was drawn up: Elmira, N. Y., March 11, 1887.—This is to certify that W. C. Smith has made objections to me and my company playing Uncle Joshua Whitcomb at the Madison Avenue Theatre, in the city of Elmira, N. Y., on the evening of March 12, 1887, on the ground that the said play is owned by Denman Thompson, and that the production of the same by the Sawtelle Comedy company might subject said Smith to litigation. It is represented and claimed by me to said Smith that it is not the Uncle Josh Whitcomb as played by said Thompson, and no version of the same play, and I hereby promise not to infringe upon the rights of the said Thompson in the said theatre. J. AL. SAWTELLE. Manager Smith says that had he been at home these parties could never have played at his house, but his affairs being in charge of his assistant manager, who did not know the character of the co., the date was made.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Nearly 1,400 were present at the Grand Military Reception 8, under management of Mrs. Kate W. Howe. The drills, music and recitations by upward of 100 young ladies were fine. Mrs. Alice J. Shaw entertained the audience by whistling some very difficult solos. Mrs. Shaw's name alone would draw a large audience of our most select people. Templeton Opera co. 10 Reserved seats all sold in advance. The capacity of the house would have been tried had it not been for a fire breaking out in one of our factories just as the doors were opened.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Horning's Hoodman Blind co. drew fairly good house 11, and gave good satisfaction. Kellar, magician, comes 20-21.

SENECA FALLS.

Daniels' Opera House (Milton Hoag, manager): Clara Louise Kellogg appeared before a crowded house 9, and gave good satisfaction.

WATERTOWN.

Opera House (Charles Gates, manager): W. J. Scanlan 8; big business; every seat in the house sold. Bunch of Keys 11; standing-room only. Marietta Nash as Teddy Keys and Eugene Canfield as Jonas Grimes took the audience by storm.

OLEAN.

Opera House (Wagner and Reis, managers): Hoodman Blind 8; good house. Some of the scenery was very fine. As a whole, it was well put on.

JAMESTOWN.

Opera House (A. E. Allen, manager): Wilbur's Dramatic co. played last week to big business. Tony Denier co. 23, Murray and Murphy 25, Gilmore's Band 28, Devil's Auction 30.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Powers' co. in The Ivy Leaf, 7; fair business; Janauschek presented Meg Merrilies to a large and fashionable audience, 10; rich dramatic treat. Sol Smith Russell played Pa to a large house, 11.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Marie Prescott, supported by R. D. McLean and a fair co. 10; small business. Miss Prescott gave a charming performance of Galatea. Clara Louise Kellogg concert co. 11; large and fashionable audience. Lights o' London April 2, Rock band 11, Black Crook 19.

TROY.

Rand's Opera House (E. Smith Strait, manager): Joseph Murphy delighted large audiences 11-12, the attraction being Kerry Gow and Shaun Rhue. Manager Strait still continues to furnish good attractions. Mme. Janauschek 17. A Rag Baby 18-19.

Griswold Opera House (Jacobs and Proctor, managers): The Cattle King filled every seat every evening last week. Peck's Bad Boy current week; Under the Gaslight next week.

UTICA.

Opera House (H. H. Day, manager): W. J. Scanlan 9; bad storm, but a full house; all delighted. Bunch of Keys co. 12; good house: general satisfaction. Murray and Murphy 17.

City Opera House (W. Wright, manager): Tin Box co. 7-12; poor business.

LYONS.

Parshall Memorial Hall (S. D. Chamberlin, manager): The Clara Louise Kellogg Concert co. performed to a fair-sized audience, 8, and gave satisfaction. Marie Prescott played Galatea to a light house, 11. The recent changes in the cast have not improved it any, and on the whole the supporting co is not as good as it was when Prescott was here last Fall.

OSWEGO.

Academy of Music (John R. Pierce, manager): The Ivy Leaf pleased and drew finely. Scanlan in Shane-na-Lane, 7, filled the house. Performance, as usual, extra good. A Bunch of Keys, 10; large house; much laughter. Pat Rooney 28.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Joseph Murphy, in Kerry Gow, 10; crowded house. Gilmore's Band, 21.

Potter Opera House (N. S. Potter, manager): Mortimer Murdoch's Hoop of Gold co. was the attraction last week, doing a fair business and pleasing all.

LOCKPORT.

Opera House (John Hodge, manager): The White Slave was well put on and well attended 8.

NORTH CAROLINA.

DURHAM.

Stoke's Hall (W. A. Gattes, manager): Benedict's Monte Cristo co. 9. Good performance to small house; heavy rain.

OHIO.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Ben Maginley in May Blossom 7; good house. Hyers Sisters 8; fair business. Bennett and Moulton's Opera co. 14.

URBANA.

Opera House (P. R. Bennett, Jr., manager): The Golden Opera co. opened 7 for a week, presented The Mascotte. Low prices. The star, Golden, and Arthur Gibson (who made a great hit with the Thompson co.) are two funny comedians, and kept the people roaring. Night of 10 Clio. The opera co. played at Mechanicsburg. Clio drew fair house and gave great satisfaction.

Ink Sauce: The Golden co. was reinforced here by Annie Leaf, of Melbourne, Australia; Minnie Gilbert, New York; May Sylvester St. Louis, and Nellie Baden, of Boston. The pretty Minnie Carlton was a sufferer from neuralgia while here. Odell Williams, the Old Campaigner in Clio, is a native of this county.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Silver King co. 7; fair house. Sam Verney's Jaikes is worthy of special mention. Tonina and Lily Adams are two very clever little children. Clio 9; good house. John A. Burleigh's Fabian was acceptable; Clara Evelyn, as Lucia, was weak; Odell Williams, as the Old Campaigner, was given a warm welcome from his numerous admirers.

Black's Opera House (Samuel Waldman, manager): Prof. Crocker's trained horses drew large and delighted audiences all last week. Haverly's Minstrels 23.

MARION.

Music Hall (A. B. Johnston, manager): Hi Henry's Minstrels turned people away 8. Tried for Treason 10; fair house; fair performance.

JACKSON.

Crescent Opera House: Abbey's U. T. C. co. 8; overflowing house. Performance very tame.

FREMONT.

Heims Opera House (T. M. Dryfoos, manager): Amateur concert benefit for Will Jones, frightfully injured in a runaway accident, netted $25. Among those participating were Mrs May Dorr, Mrs. Stahl, J. D. Noble, F. W. Garn, G. M. Lesher and Fanchon Thomson. Brown Comedy co. 14, week.

Item: During the performance of Our Bachelors by Riley's Dramatic co. 5. Harry Plunkett received news of the death of his baby at Lincoln, Neb. He broke down and was unable to continue.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Lawrence Barrett drew a standing-room only house, at advanced prices, 7. It was a very enthusiastic audience, and became thoroughly warmed up over Mr. Barrett's impersonation of Rienzi. Kate Castleton's Crazy Patch drew fairly 8-9. Frank Mayo, in Nordeck, supported by a fine co., drew very poorly the last three nights of the week.

People's: Louise Pomeroy, in a round of characters, including Hamlet, has drawn good houses during the week.

Item: Bennett's English Opera co. are rehearsing nightly, and take the road for a Summer season early in April. The Bohemian Girl, Pirates of Penzance and Fra Diavolo constitute the bill.

DAYTON.

The Grand (Reist and Dickson, managers): Pauline Markham week of 7 presenting a round of sensational plays to fair business. A cheap attraction to be successful here must be an opera co., or a co. whose plays are slightly sensational. The Pauline Markham is one of the best, if not the best, panic-price cos. that has yet been here. It contains good material, and is well balanced.

Cues: Corinne is here this week in Arcadia and will do a big business.—Ever-welcome Haverly and the doubly-welcome Gorman Brothers are booked 22.—Memorial Hall has been destitute of an attraction for some time.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Ollie Redpath, in Pert, 7-8; to small business. Miss Redpath (about twelve years old) is a very clever little lady, but her support is poor. Edwin P. Mayo pleased a fair sized audience in Davy Crockett 10. Stetson's Uncle Tom's co. 11; good house. Maggie Harold 14, week; Frank Mayo 22.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Lilly Wall's Burlesque co 10; fair audience of males. The co. is first-class; the singing was good, and the specialties were immense. Donavin's Out of Bondage co. filled a return date 11; poor business. Leon and Cushman 22, Rhea 25.

XENIA.

Opera House (J. A. Hurley, manager): Clio 11; to not as large audience as deserved.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Hi Henry's Minstrels 12; excellent entertainment. Hall-Bloodgood Specialty co. 15; good business.

BUCYRUS.

Opera House (George E. Rogers, manager): Silver King 10; packed house. Grand entertainment. Hi Henry's Minstrels 11; fair business. Mendelssohn Quintette Club gave a good entertainment to a crowded house 12.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Weston Brothers in Our Minstrel Boys, pleased a small audience 10, The Messrs. Weston are musical geniuses and easily caught on. Charles Thornton, with a very weak co., played Tried for Treason 11; empty house. The Mendelssohn Quintette Club drew a good sized audience 12. Mlle. Rhea 18, Bunch of Keys 22, Prof. Morris 23-4, Maggie Mitchell 30.

LIMA.

Faurot Opera House (George E. Rogers, manager): Silver King 11; good business. Eleanor Morratti as Kelly compared favorably with her predecessors in the part. Carl A. Haswin did well as Wilfred Denver, and the rest of the co. were acceptable. Lily Hall Burlesque co. 12; good business. Melville Sisters 14, week.

CHILLICOTHE.

Masonic Opera House (E. Kauffman, manager): A Cold Day drew good houses, matinee and evening 5. Baker's Chris and Lena 10; full house. The co. was warmly received. Mlle. Rhea drew a full house 11. An artistic success.

Accident: Ella Miller, of Baker's Chris and Lena co., had the misfortune to seriously sprain her ankle during the performance at Akron on Wednesday night, and will be unable to rejoin the co. for some time. She is at the Hotel Cerson.

PENNSYLVANIA.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Two Johns drew a large house, 8. The two heavy-weight stars, as Peter and Philip Johns, personated by John Stewart and Paul Dresser, were well received. The singing of the latter was loudly applauded. William H. Sherwood, pianist, assisted by Anna Wallace, vocalist, gave a fine concert 10; good house. The Lights o' London, drew a crowded house 12. The play was well presented and the scenery fine.

King Street Opera House (Wm. Halbach, proprietor): May Adams' Burlesque co. week of 7. The co. is a very good one and drew large houses. On several evenings the house was crowded to its utmost capacity. The co. embraces such well known artists as May Adams, John B. Wills, Sabra Lonsdale, Fox and Watson, etc. The boneless-wonder, Antonia Von Gofre, is the best in his line who has ever appeared here.

Items: The attaches of Fulton Opera House gave a grand ball 9.—Jane Coombs occupied the Fulton week of Feb 28. Business was poor, and at the close of the week the co. was disbanded. Other than financial reasons, however, are given. The star claimed that her contract with her financial backer, James H. Dobbins, of Richmond, Ind., gave her complete control of the co., and she desired her leading support, Wright Huntington and Miss Tadge Clark, to be discharged for insubordination and the co. reorganized. Mr. Dobbins refused to do so and returned home. Miss Coombs, Miss Hart and Mr. Brown stayed here a few days and then returned to their homes in New York.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Lights o'London, 10; large, refined and very enthusiastic audience. Hoodman Blind, 22; W. J. Scanlan, 24; Silver King, 28-9

McKEESPORT.

Opera House (James E. White, manager): Saturday night's (5) performance of Olivette by the Starr Opera co. closed a very successful week's engagement of that organization.

BUTLER.

Opera House (I. J. McCandless, manager): Edwin F. Mayo, supported by Miss Loduski Young, in Davy Crockett, 9; splendid business and great satisfaction.

Items: Mayo and co. will rest week of 14.—The Thompson Minstrels showed in Millerstown, 8, to good business.

BEAVER FALLS.

Opera House (C. B Foster, manager): The Amy Gordon Opera co. closed a fairly successful week, 12. A Brave Woman 17.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Lights o' London 7; large house. Two Johns 11; great satisfaction. Union Scout 15 10. Baldwin's Dramatic co. 21, week, and Clara Louise Kellogg.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): A Night Off was given by an excellent co. 5; good house. Stanley Macy's Kindergarden played to good business 8. Grau-Gordon Opera co. 16-19 Wilber Dramatic co. 21, week.

NEWCASTLE.

Allen's Opera House (R. M. Allen, manager): Parke and Orton's U. T. C 7; good house. Baldwin's Theatre co. 14, week. Hardie-Von-Leer co. 21-2.

Park Opera House (E. M. Richardson, manager): Floy Crowell Dramatic co. 7, week, at cheap prices, gave good plays to good houses. Frederick Bryton 23.

PHILLIPSBURG.

New Opera House (Graham and Herd, managers): Lights o' London 8; $525 house. Co. gave excellent satisfaction.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Powers co. in The Ivy Leaf 8; $900 house. Sol Smith Russell in Pa. 10; fair house. The play is the best ever given by Mr. Russell, and his support was of the best.

The Scranton Rowing Association, under the management of Marion Stuart Cams, appeared March 11-12, decorated with burnt cork, and gave a very pleasing entertainment, adding $900 to their capital.

ALTOONA.

Opera House (Marriott and Krider, managers): The Shadow Detective 7; small house. Two Johns 10; large reserved-seat house; best of satisfaction. Bunch of Keys 17; Tried for Treason 16.

ERIE.

Park Opera House (John P. Hill, manager): Kindergarden 7: big house. The Kindergarden is to be revised and new features introduced. Kendall in a Pair of Kids 8; small house. Kendall's bright and clever acting kept the house in a continuous roar. Lillie Hall's Burlesque co. 9; small house.

EASTON.

Able's Opera House (William Schultz, manager): The Daly's in Vacation 8; very satisfactory. The Ivy Leaf 10; highly approved.

OIL CITY.

Opera House (Kane and Rogers, managers): The Hall-Bloodgood co. 8; fair houses; no application for seats by ladies. Kindergarden 10; good business; as fine and laughable performance as the most exacting could desire. This co. is composed of extraordinary talent. Tony Denier 22, Fred Bryton 25.

Item: I understand E. A. Archer and Fred S. Sanford leave the Kindergarden soon, and that several new members will be added to the co. All the male members of the Kindergarden visited the Ivy Club parlors and gymnasium after the performance, and, with music and sports, whiled away the time until 1 A. M.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Ullie Akerstrom week of 7 packed houses nightly. Her poems and recitations were excellent and her dancing superb. She was encored very often after dancing, and frequently called before the curtain.

WILKESBARRE.

Music Hall H. Burgunder, manager): Sol Smith Russell in Pa 9; very large and well-pleased house.

HARRISBURG.

Opera House (Markley and Till, managers): The Lights o' London illuminated the house with a weak and sickly light 11. The co. does not rise above mediocrity, and scenery is on a par. "Jarvis" Hemple assumed his long-time role of the peripatetic showman in his usual unctuous manner.

READING.

Academy of Music (John D. Mishler, manager): The Daly Brothers in Vacation drew large houses 9 10, and gave very amusing and entertaining performance. Kate Forsyth 18-19.

Grand Opera House (George M. Miller, manager): The Two Johns appeared 7 and gave a very funny and enjoyable performance to a large house. A diorama production of the Battle of Gettysburg was largely attended 11-12. Gilfeather and Scott's Uncle Daniel co., 17-19, The Silver King 21-23.

ALLENTOWN.

Music Hall (Elwood Newhart, manager): Power's Ivy Leaf drew good business 9. The play was well presented and audience highly pleased. Wages of Sin drew only ordinary business 11. The co. is a strong one, and gave general satisfaction. A return date has been received for April. Next week, Ullie Ackerman at popular rates.

Academy of Music (B. J. Hagenbuch, manager). The past week Sallie Hinton held the boards. Hidden Hand, Little Barefoot, Nobody's Child, Lancashire Lass and Little Sunshine was the repertoire. Sallie Hinton is a worthy successor to her late sister, Lillie, and bids fair to become popular with the amusement public. With the exception of Mr. Eberle, her leading support, and Mr. Hoey. The co. is only ordinary. Business averaged fair.

FRANKLIN.

Opera House (D. D. Grant, manager): A very light house saw Stanley Macy's Kindergarden 9; it pleased a certain class of theatre-goers. Fred. Mendoza and George Bruening are deserving of especial mention.

WARREN.

Library Hall (Wagner and Reis, managers): Hoodman Blind was presented to a fair house 7, and pleased everyone. B. F. Horning, as Jack Yeulett, gave a very strong impersonation and displayed a great deal of emotional power. Kellar 25-6, Gilmore's Band 29.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Kindergarden, 11-12. Owing to some misunderstanding, their Youngstown date (12) was cancelled, which they filled in here. Business light.—Wilber Dramatic co. 21, week.—Grau and Gordon Opera co. 28, one week.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The first half of last week, Rose Coghlan was seen in Peg Woffington and Lady of Lyons. Mr. McDonald's Triplet was one of the best bits of acting we have seen in a long time. He shared the honors of the evening with Miss Coghlan. The attendance was fair. Remainder of the week, A Tin Soldier, for the first time here, before large audiences. Amy Ames is the particular bright light of the piece. Her Irish impersonations are very clever. This week we have Ruddygore, its first production by Mr. Stetson's co. Next week, Hoodman Blind.

Theatre Comique: Good-sized audiences last week. On Friday night, and also at the matinee, Mr. Magee, one of the proprietors, was tendered a benefit, at which the co. and several specialty people from Boston appeared. House packed at both performances. This week, the New Rentz Santley co.

NEWPORT.

Opera House (Henry Bull, Jr., manager): Rose Coghlan and a good co. presented Masks and Faces to good business. Harrigan's Tourists 12, afternoon and evening; good houses.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Fanny Davenport, supported by J. H. Barnes, 11, in Fedora; large and unusually responsive audience. Miss Davenport's well-known creation needs no comment. She was even more realistic than when last here, and was recalled after every act. Much Ado About Nothing was given to the largest and most fashionable matinee of the season 12.

TENNESSEE.

NASHVILLE.

Masonic: (J. O. Milsom, manager): Robson and Crane, presenting the comedy of Errors, She Stoops to Conquer and The Merry Wives of Windsor. The engagement, both financially and artistically, was a splendid success Standing-room was at a premium. Another illustration of the fact, by the way, that the Nashville public will always patronize first-class performances. The production of The Comedy of Errors was, in point of costuming and scenic effect a revelation to many of our theatre-goers, and called forth expressions of admiration from one and all. The comedians themselves seemed at their best, and of their support I feel that I cannot speak too highly. Selina Fetter as leading lady scored a decided hit. She has completely captured Nashville with her majestic beauty and her superb work. This was her first visit to Nashville since she made her debut. I can hardly realize the improvement. Then she was so awkward; now she is so exquisitely natural and evinces such a thorough control of stage technique that I sometimes become a bit puzzled when trying to reconcile myself to the fact that the woman of then and now are one and the same. Mrs. Georgie Dickson is an actress of the old school, and I must attest the pleasure she afforded me as Mrs. Hardcastle in She Stoops to Conquer and as Mrs. Quickly in The Merry Wives of Windsor. Alice Brown and Mary Waldon were warmly received and looked as pretty and fresh as the flowers in spring.

Museum: Crowded to suffocation every day. During the afternoon many ladies and children from the best social circles take in the curiosities. Everybody seems satisfied that they have at least gotten the worth of their dime, if no more.

May's Opera House: Rather light patronage last week. Nothing particularly new in the bill presented.

Items: Archie McKenzie, advance agent for Annie Pixley, has been tarrying here several days, making clear the way for The Deacon's Daughter and M'Liss. Now, if the business is not big, the blame will not be McKenzie's.—The Lawrence Ten-cent Circus pitched its tent on Broad street 7, and is doing a good business. The performance is very good; still, we have seen better here for the same money.—Mr. McElfatrick is in town getting the work on the new Theatre Vendome started.—I understand the Masonic Theatre will be run next season in conjunction with the Harris Museum circuit. That is, all attractions played in this circuit will be played here by Manager Anglim at popular prices. He is now North.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): Annie Pixley did a fine business all last week. The Deacon's Daughter was seen here for the first time, and undoubtedly made a hit. Support good.

Items.—At the People's Arizona Joe in the thrilling border drama, Black Hawk; large crowds.—A convention of cranks at the Museum; attendance good.—Miss Pixley's singing was heartily encored.—A select few of the Robson and Crane co. were entertained at luncheon by W. A. Tuley, who is well and favorably known to the profession.—In all likelihood the stage will lose a star.—The orchestra will be increased several pieces next season.—Joseph Brooks retires from the management of the New Memphis at the close of the season. The house will be run by the proprietors, with Frank Gray as general manager. A better selection could not have been made. Besides being popular with the profession, he is a gentleman of sterling character and rare business qualifications. He has an able assistant in Joe Speers as treasurer.—G. A. Mortimer filled the town with very attractive lithographs of Louis James and Marie Wainwright.—Flooded streams delayed the Pixley co. twenty-four hours.—The Elks are arranging for a high old time shortly.—Despite the fact that it is the solemn Lenten season, business continues good.

CHATTANOOGA.

New Opera House (Paul R. Albert, Manager): Cora Van Tassel's co. all last week to large audiences. Receipts about $1,500. The co. is good enough for ten, twenty and thirty cents. Manager Albert refused to let the co. play M'liss, as he is greatly opposed to pirating plays. None need apply who play such.

COLUMBIA.

Grand Opera House (E. D. Wilson, manager): Janish in Princess Andrea 7, was a decided hit. Although the audience was small (on account of Lent), it was very enthusiastic, and she was recalled at the end of every act. Support very good.

TEXAS.

AUSTIN.

Opera House (Capt. C. F. Millett, proprietor): Hicks and Sawyer's Colored Minstrels 2-3; poor houses. Hanlon Brothers' Fantasma, 4-5 and matinee, advanced prices; good business. Best performance of the kind ever seen here. The scenery and its workings are wonderful. Little Aimee made a decided hit. Zera Semon and Bell's Marionettes 7, week; good houses. Effie Elsler 25-6.

Cotton Seed: There has been some talk of a new opera house being built here this season, but as far as your correspondent can learn there is nothing definite as yet.—Howard Long, who has so ably filled the box office this season, has resigned to accept a position in one of the local banks.—THE MIRROR is on sale at the news stands of Edwards & Co. and Joe A. Barbisch.

TEXARKANA.

Ghio's Opera House (J. E. Reilly, lessee and manager): The Gilbert-Huntley Comedy co. 7. Belle Gilbert and J. H. Huntley, supported by an excellent co., opened for a week at low prices and have been playing crowded houses.

FORT WORTH.

Opera House (G. H. Dashwood, manager): Hicks and Sawyer's Colored Minstrels 10; small audience; very ordinary performance.

HOUSTON.

Pillot's Opera House (Henry Greenwall, manager): John T. Raymond on the 10th, A Woman Hater; magnificent business and everybody much pleased.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Despite a severe storm a large audience greeted John T. Raymond in his latest, A Woman Hater, 7, and, judging from the numerous and hearty signs of approbation, none regretted having braved the elements. Woman Hater 8, and matinee 9, the well worn, though ever popular Colonel Sellers closing the engagement.

Items: Manager Henry Greenwall is sojourning at Hot Springs, Ark., for his health.—Joe Lant, Raymond's stage manager, certainly knows his business, as the well set stage bears evidence.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre H. B. Clauson, manager): Emma Abbott's season was almost a marvel, considering the way attractions generally have been treated here for some months past. Failing to arrive in time to present Lucretia Borgia 2, it was given for a matinee 3 to an immense house. There were only about 100 tickets presented at the box-office for return of money. The Mikado was given 3 to good house, and Trovatore 4 to a house literally packed. Afternoon of 5, Carnival of Venice; good house. Linda in evening to a perfect jam. Total receipts, over $4 000.

VERMONT.

RUTLAND.

Opera House (A. W. Higgins, manager): Murray and Murphy gave a first-class entertainment 11.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Professor Bristol's Equescurriculum 7, week; packed houses, drawing $3,127; Joseph Murphy 23; Nate Salsbury 29.

Items: I had a pleasant chat with Professor Bristol and Manager J. C. Patrick, in which they both expressed themselves warm admirers of THE MIRROR.—Through the kindness of Professor Bristol and Manager Walker, the children of the home were admitted free to Friday's matinee.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The Temple Theatre Opera co. in The Little Tycoon; 7-9; delighted audiences.—Kellar, the magician, 10-12; pretty fair business.—Fanny Davenport, 18-19.

Academy of Music (J. K. Strasburger, lessee): Hazel Kirke co., with Fenwick Armstrong as Dunstan Kirke, played to good business past week. King Hedley in the Silver King, 18 19.

Items.—Mozart Association will offer E. D. Hay, baritone, as the leading card at their regular weekly musicale, which will occur 14.—The Walker Light Guard Minstrel co. (local) will hold the boards 15. Among the members of this organization is George A. Crump, a well-known professional, and an excellent basso; Capt. Frank Cunningham, the favorite tenor of this city, and John A. Joyce, baritone. Mrs. W. T. Powell, manageress of the theatre, is fighting the season of Lent, as it were, with the very best attractions, and so far has proved none the loser.

ROANOKE.

Bijou Opera House (Thomas H. Simpson, manager): Anderson Comedy co. in Chip, 5-1; small house. The co. disbanded after the performance, 7.

NORFOLK.

Academy of Music (W. H. Sherwood, local manager): The Little Tycoon played a very successful engagement of three nights and a matinee last week. The co. is well balanced and give a highly enjoyable entertainment.—Redmond Barry is in A Midnight Marriage, 17-19.

Opera House (Barron and Logan, lessees): Leonzo Brothers and dogs did a good business last week.—This week Sheehan and Coyne in Grogan's Elevation.

Items.—The Elks of this city talk of erecting a hall.

DANVILLE.

New Academy of Music (M. A. Mosely, manager): Agnes Wallace-Villa closed a week's engagement 12. Danville people were very much pleased with her.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): May Hosmer and co. week of 7 in Queena, Ticket-of-Leave Man, Our Boys, etc. Only medium business.

WHEELING.

Opera House (W. S. Foose, manager): Fisher and Hassan's Comedy co. presented A Cold Day, 7; large audience, enjoyable performance. Uncle Tom's Cabin was presented by the Stetson co. for two performances; fair audiences. Frank Mayo, 23 4.

Grand Opera House (O. C. Genther, manager): Ollie Redpath gave six performances of Pert last week and did a good business; gave general satisfaction. The support is strengthened by the addition of Eugene Bertram and Bassett Willard. Kimball Opera co. 21, week.

WISCONSIN.

MILWAUKEE.

Genevieve Ward opened the week of 6 at the Grand Opera House, playing three nights and presenting Forget-Me-Not and Queen's Favorite. Forget-Me-Not has been presented here before by Jeffreys Lewis—but comparisons are odious. Miss Ward receives excellent support, particularly on the part of W. H. Vernon in leads. Opening 10 for three nights, Florence J. Bindley made her appearance as a star, appearing in Excitement and A Heroine in Rags. Miss Bindley is a very clever little lady, sings and dances nicely, and plays on several different musical instruments; but her acting lacks life—she appears indifferent and mechanical. Support fair. Evans and Hoey in Parlor Match 17-19.

Items: T. J. Farron gave two performances of Soap Bubble at the New Academy 6; fair business.—Straight variety is paying well at the People's.—One of the Bravest turned people away at the Palace 6; immense business. Jennie Calef opens at the Palace 13 for a five-nights' engagement, presenting Little Muffets, American Princess and Little Detective.—The old, old story at the Dime Museum Litt's Specialty co. in the theatorium has given one of the best variety shows we have seen in some time. Week of 14. May Robinson, the Fife-Major, will be one of the attractions.—Joseph Levy was in the city this week in advance of Barrett. By the way, Barrett is doing almost no billing at all.—Harry Mann also put in an appearance ahead of Evans and Hoey.—Milwaukee is to have an Ideal Opera co. under the direction of Professor Henry Thiele, for the production of light operas for home amusement. Their first effort will be made next month, when Amaryllis will be produced.—The New Academy was closed week of 6, with the exception of one or two concerts given by musical societies, but reopened 13 by the return engagement of the Thalia Opera co. for a week. Michael Strogoff follows the Thalia.—Yank Newell's Opera co. in Trial by Jury; T. J. Kelly and Owen Fawcett are near attractions at the Dime Museum.—The T. P. W. Minstrels are booked at the New Academy for April 3.

RACINE.

Turner Hall (William Tiede, manager): John Dillon in Lightning Agent 8; good business Support very poor. Standard Uncle Tom co. 21.

Item: The prospects are that Racine will have a new opera house next Winter.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Florence Bindley had fair houses 7 8 in Excitement and A Heroine in Rags. Miss Bindley sings and dances very cleverly. Hewitt's Minstrels 4; very flat show to about seventy-five people.

Items: James Field, wife and daughter, of Field's Bell Ringers, are in the city resting. They are Beloit people. Fred Berrymore, of the Bindley co., sends regards to THE MIRROR. He says he will be on the road next season with a co. of his own, playing At the World's Mercy.

WYOMING.

LARAMIE.

Maennerchor Hall (William Marquardt, manager): Zitka 8; good house.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager):

Claire Scott week of 7. Mary Stuart, Lucretia Borgia, Leah and Macbeth were put on and played wretchedly. A worse co. has not been seen here in a long time. Business poor.

Theatre Royal (Sparrow and Jacobs, managers): Dick Gorman, supported by a fair co., has drawn crowded houses in Conrad. J. J. Dowling and Sadie Hassan this week.

LONDON.

Grand Opera House (J. H. Davidson, manager): Gilmore's Devil's Auction 5; good house. The McDowell Comedy co. in Our Regiment and Engaged 7-8; large and fashionable audience. Wilson and Rankin's Minstrels delighted a large audience 10.

ST. THOMAS.

Opera House (George T. Claris, manager): Pat Rooney in Pat's Wardrobe 9; crowded house. McDowell Comedy co. in Our Regiment 11, good house. The co. is a good one and has been greatly strengthened by the addition of Edward Bell.

OTTAWA.

Grand Opera House (John Ferguson, manager): Tony Denier's Humpty Dumpty drew a full house 7. Claire Scott 18-19; Nobody's Claim 21-2.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Wilson and Rankin's Minstrels tested the capacity of the house 8-9. Their performances were enjoyable. Tony Denier 10-12; fair house. This week, Kate Castleton.

Toronto Opera House (C. A. Shaw, manager): A Night Off, with the same co. that has been seen here several times, remained a week; fair business. This week, In His Power.

Snow Flakes: Most of the cos. playing here for the past few weeks have been doing one-night stands in the smaller towns throughout Canada and report business good.—The capitalists interested in the erection of the new music hall, talked of four some time past, are bestirring themselves in the matter.—Mr. Bradley, advance for Kate Castleton, enjoyed a night of Rankin's and Wilson's fun.—The Saturday night concerts are still being largely patronized.—The sale of THE MIRROR is increasing weekly, and last week the supply run short an hour after its arrival.—Mr. Shaw and his genial treasurer, Mr. Davidson, are making friends through their courtesy and attention to their patrons.

HAMILTON.

Grand Opera House (F. Reche, manager): Pat Rooney in Pat's Wardrobe filled the theatre from top to bottom 8. Genevieve Ward, in The Queen's Favorite, drew a large and fashionable audience 12. W. H. Vernon, her leading man, divided the honors. Since the elections full houses have been the rule.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Our Regiment was presented 9 to good business by McDowell's Comedy co. The piece, although of a light order, was wholesome and enjoyable. The co. is better than we have seen supporting Mr. McDowell in some time. E. A. McDowell and Fanny Reeves, his charming wife, were again received, as usual when they visit here, in a most enthusiastic manner. Wilson and Rankin's Minstrels made their first appearance 11. They gave an excellent performance, but did not receive the patronage deserved.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Portland, Me., 18-19, Lewiston 21, Lynn, Mass., 22, Haverhill 23-4, Lowell 25-6, Lawrence 28, Chelsea 29, Fall River 30-1, Brockton April 1-2, Springfield 11-12, Holyoke 13, Worcester 14-16.

AIMEE: Newark 14, week.

ANNIE PIXLEY: Columbia, Tenn., 17, Hopkinsville 18, Henderson 19, Louisville 21-3, Evansville, Ind., 24, Terre Haute 25, Decatur, Ill., 26, Chicago 28 week, St. Paul April 4, week, Minneapolis 11, week.

ARTHUR REHAN'S CO.: Topeka, Kas., 18-19, Denver 21, week, Council Bluffs, Ia., 28, Des Moines 29, Davenport 30, Burlington 31, Peoria April 1-2, Detroit 4-6, Buffalo 7-9.

AROUND THE WORLD CO. (Fleming's): Davenport, Ia., 18, Rock Island, Ill., 19, Dubuque 21, La Crosse 23, Winona 24, Oshkosh 26, Milwaukee 29-31.

ADA GRAY: Providence 18-19.

ALSBERG-MORRISON CO.: Los Angeles, Cal., 14, week.

AGNES WALLACE-VILLA: Fredericksburg, Va., 14, week, Annapolis, Md., 21-3, Alexandria, Va., 24-6.

BLACK FLAG CO.: Kansas City 17-19, St. Louis 21, week.

BUNCH OF KEYS CO.: Altoona, Pa., 17, Newcastle 18, Akron, O., 21, Mansfield 22, Lima 23, Cleveland 24-6, Canton 28, Springfield 29, Hamilton 30, Louisville 31-April 2, Chicago 4, two weeks.

BEATRICE LIEB: Cohoes, N. Y., 17, Glens Falls 18, Saratoga 19, Gloversville 21, Little Falls 22, Herkimer 23, Fort Plain 24, Olean 25, Rome 26.

BLACK CROOK (Moulton and Baker's): Streator, Ill., 18, Joliet 19, Pullman 21, La Porte, Ind., 22, South Bend, 23.

BLACK CROOK (Kiralfys'): Chicago 14, two weeks.

BALDWIN CO.: Akron, O., 14, week, Johnstown, Pa., 21, week.

BENEDICT'S MONTE CRISTO CO.: Roanoke, Va., 17, Petersburg, 18, Gordonsville, 19, Alexandria, 21, Annapolis, Md., 22, Frederick, 23, Hagerstown, 24, Chambersburg, Pa., 25, Carlisle, 26, Lancaster, 28, Pottstown, 29, Pottsville, 30, Shamokin, 31, Ashland, April 1.

BARYE CO.: New Orleans 14, week.

CHARLOTTE THOMPSON: Philadelphia, 14 week.

CLIO: Cincinnati 14, week, Dayton 21.

CHARLES H. CLARK CO.: Girard, Kas., 17, Columbus, 18, Oswego 19, Chetopa 21, Neosho 23, Fredonia 24, Yates City 25.

CATTLE KING CO.: Syracuse 14, week, Rochester 21, week, Buffalo 28, week.

C. A. GARDNER (Karl): Brooklyn, 14, week, Philadelphia, 21, week.

CLARA MORRIS: Los Angeles, Cal., 14, week.

CHARLES ERIN VERNER: Harper, Kas., 18, Anthony, 19, Wellington, 21, Caldwell, 22, Arkansas City 23, Winfield 24, Independence 25, Humboldt 26, Chanute 28, Parsons 29, Ft Scott 30, Garnett 31, Ottawa, April 1, Paola 2, Kansas City 4, week.

CROSSEN'S BANKER'S DAUGHTER CO.: Philadelphia, 14, week, Baltimore, 21, week.

CLAIRE SCOTT: Ottawa, Ont., 18-19.

CORA VAN TASSEL: Knoxville, Tenn., 14, week, Pensaco'a, Fla., 21, week.

DION BOUCICAULT: Brooklyn, 14, Philadelphia 21, two weeks, Washington April 11, week, New York 18, four weeks.

DENMAN THOMPSON CO.: N. Y. City Jan. 10-April 2.

DAN SULLY'S CORNER GROCERY CO.: Salem, Mass, 22.

DANIEL BANDMANN: Lockport, N. Y., 21, week.

DEVIL'S AUCTION CO.: Ypsilanti, Mich., 17, Ann Arbor 18, Grand Rapids 19, Muskegon 21, Kalamazoo 22, Coldwater 23, Adrian 24, Toledo 25-6.

DOMINICK MURRAY: Chicago 14, week, Indianapolis 21, St. Louis 28, week, Toledo, O., April 11, week, Cleveland 18, week.

DICK GORMAN: Boston 14, week, Taunton 21.

DALYS' VACATION CO.: Baltimore 14, week, New Haven 21-3, Attleboro, Mass., 24, Chelsea 25, Malden, 26, Brockton 28, Fall River 29, New Bedford 30, N. Attleboro 31, Pawtucket, R. I., April 1.

EDWIN BOOTH: San Francisco 7, four weeks.

EFFIE ELLSLER: Austin, Tex., 25-6.

EDWIN ARDEN: Indianapolis 14, week, Toledo 21, week, Chicago 28, week.

EDWIN F. MAYO: Detroit, March 28, week, Chicago April 4, week.

EZRA KENDALL: Chicago 14, week.

EVANGELINE CO.: Denver 14, week, Leadville 21-3, Pueblo 24-5, Colorado Springs 26, Kansas City 28, week.

EUNICE GOODRICH: Davenport, Ia., 14, week, Waterloo 21, week, Clinton 28, week.

EMMA WARREN CO.: Shelbyville, Ill., 14, week.

E. T. STETSON: Ironton, O., 21, Chillicothe 22, Buffalo 28, week.

FRANK MAYO: Cincinnati 14, week, Zanesville, O., 21, Steubenville 22, Wheeling, W. Va., 23-4, Reading, Pa., 25-6.

FANNY DAVENPORT: Lynchburg, Va., 17, Richmond 18-19, N. Y. City 21, two weeks.

FLORENCES (Mr. and Mrs. W. J.): Brooklyn 14, week, Philadelphia 21, week, Boston April 4, week.

FELIX VINCENT COMEDY CO.: Winnipeg 14, three weeks.

FIELDING DRAMATIC CO.: Omaha 14, two weeks.

FRED. WARDE: Columbia, S.C., 19, Wilmington, N. C., 22-3, Goldsboro, 24, Richmond, Va., 25-6, Philadelphia 28, week.

FRANKIE KEMBLE: Chicago 21, week.

FANTASMA: New Orleans 14, week.

FLORENCE BINDLEY: Chicago 14, week, Cleveland 21, week, Cincinnati 28, week.

FISHER-HASSAN CO.: Baltimore 14, week, Bridgeport, Ct., 28 week.

FRANCIS LABADIE: Akron, O., 14, week, Cleveland 21, week, Wheeling, W. Va., April 4-6.

FLOY CROWELL CO.: Canton, O., 14, week, Cleveland 21, week.

FRED BRYTON: Beaver Falls, Pa., 21, Newcastle, 23, Oil City 25, Philadelphia 28, week.

FRANK FRAYNE: Rochester 14, week, Buffalo 21, week, Montreal 28, week.

FELTON-CONNIER CO.: Jefferson City, Mo., 14, week, Warrensburg 21, week.

FRANK S. DAVIDSON: Lewisburg, Pa., 17, Milton 18, Watsontown 19, Bellefonte 21, Renova 22, Driftwood 23.

FRANCES BISHOP: New Haven 14, week, Brooklyn 21, week, Albany 28, week, Rochester April 4, week.

FRANCE'S U. T. CO.: New Haven, Ct., 14, week, Baltimore 21, week.

GRIMMER-DAVIES CO.: San Francisco 7, six weeks.

GENEVIEVE WARD: Boston 14, week; Brockton 21, Salem 22, Chelsea 23, Taunton 24, Fall River 25, Newport, R. I., 26, N. Y. City 28, week.

GUS WILLIAMS: Brooklyn 14, week.

GEORGE MORTON: Springfield, Mass., 14, week, Toronto 21, week.

GEORGE C. MILN: Chicago 14, week.

GRACE GEORGE CO.: Cimarron, Kas., 16-18.

G. PAUL SMITH: Corunna, Mich., 17-18, Ithaca 19-21, Alma 22-3, Lakeview 25-6.

GOLDEN CO.: Tampa, Fla., 21-2.

GUINNESS CO.: Savannah, Ga., 21-2.

HELEN DAUVRAY: N. Y. City 7, four weeks.

HENRY E. DIXEY: Chicago Feb. 28, four weeks.

HOODMAN BLIND CO. (Haworth): Brooklyn, E. D., 14, week, Providence 21, week.

HOODMAN BLIND CO. (Horning's): Pittston, Pa., 17, Mahanoy City, 18, Danville 19, Williamsport 21, Easton 22, Reading 23-4, Jersey City 28-30, Bridgeport, Ct., April 1-2.

HER ATONEMENT: Hoboken 21, week.

HELD BY THE ENEMY CO.: Trenton, N. J., 17, Paterson, 18.

HORACE LEWIS CO.: Grand Rapids, Mich., 14, week, Kalamazoo 21, week.

HELENE ADELL: Lewiston, Me., 14, week, Dover, N. H., 21, week.

HARDIE-VON LEER CO.: Titusville, Pa., 18-19, Newcastle 21-2.

HOOP OF GOLD CO.: Beaver Falls, Pa., 14, week, Rochester 21, week.

HUNTLEY-GILBERT CO.: Pine Bluff, Ark., 21, week.

HOLE IN THE GROUND CO.: Columbus, O., 21, week, Cincinnati 28, week.

HARRY LINDLEY: Stratford, Ont., 14, week, Berlin 21, week, Suspension Bridge 28, week.

IN HIS POWER CO.: Toronto 14, week.

IRENE TAYLOR, Eaton, O., 18-19.

IVY LEAF CO.: New York 14, week, Jersey City 21, week, Brooklyn 28, week.

IN THE TRENCHES CO.: Philadelphia 14, week.

JOHN T. RAYMOND: Fort Worth, Tex., 17, Dallas 18-19, Hot Springs, Ark., 21-3, Little Rock 23-4, Pine Bluff 25-26, Memphis, Tenn., 28, week.

JOSEPH MURPHY: Boston 14 week, Manchester, N. H., 21, Montpelier, Vt., 22, Burlington, 23, Montreal 24-6, Ottawa 28, Ogdensburg, N. Y., 29, Watertown 30, Oswego 31.

JAMES O'NEILL: Minneapolis 17-19, Kansas City 21-3.

J. K. EMMET. N. Y. City Feb. 21, six weeks.

J. J. DOWLING: Montreal 14, week, Ottawa 21-2.

JENNIE CALEF: Milwaukee 13-18.

J. B. POLK: St. Louis 14, week, Cincinnati 21, week, Dayton 28, Fort Wayne 29, Kalamazoo, Mich., 30, Grand Rapids 31.

JARVIS SECTION CO.: Reading, Pa., 17-19, Brooklyn 21, week.

JESSICA COMEDY CO.: Eufaula, Ala., 14, week.

JAMES OWEN O'CONNOR: Newbern N.C., 17, Greensboro 19, Danville, Va., 21-22, Suffolk 23, Lynchburg 26, Roanoke 28, Martinsburg, W. Va., April 2.

KATIE PUTNAM: Sturgis, D. T., 17-18, Fort Worth 19, Spearfish 21-2, Central City 23, Deadwood 24-6, Lead City 28-9, Sturges 30-1.

KATE CLAXTON: St. Louis 21, week.

KATE CASTLETON: Toronto 14, week, Wilmington, Del., 21, Trenton, N. J., 22, Paterson 23, Easton, Pa., 24, Scranton 25, Norristown 26, Philadelphia 28, week.

KATE FORSYTH: Easton, Pa., 16-17, Reading 18-19, Beaver Falls, Pa., 24.

KIRALFYS' SPECTACLE: Boston 14, week.

KINDERGARDEN: Toledo, O., 17-19, Chicago, 21, week.

LILIAN OLCOTT: Buffalo 14, week.

LOUIS JAMES: Memphis 14, week, Springfield, Mo., 21, Fort Scott, Kas., 22, Topeka 23-4, Lawrence 25, Atchison 26, Denver 28, week, Leadville April 4-6, Pueblo 7-8, Colorado Springs 9.

LIZZIE EVANS: Fall River, Mass., 17, Lynn 18-19, Chelsea 21, Newburyport 22, Portsmouth, N. H. 23, Lewiston, Me., 24, Bangor 25.

LILLIAN LEWIS: Sioux City, Ia., 16-17, Council Bluffs, 18-19, Kansas City, 21, week, Wichita, Kas., 28 week, Atchison April 4, week, Topeka 11, week.

LOUISE RIAL: Louisville 14, week, Crawfordsville, Ind., 28.

LIGHTS O' LONDON: Philadelphia 14, Salem, N. J., 21, Bridgeton 22, Trenton 23, Middletown, N.Y., 24, Port Jervis 25, Kingston 26, Poughkeepsie 28, Yonkers 29, Hudson 80.

LOUIS ALDRICH. Decatur, Ill., 19, Crawfordsville, Ind., 23, Indianapolis 24-6.

LAWRENCE BARRETT: Oshkosh, Wis., 17, Eau Claire 18, Duluth 19, Minneapolis 21, week, St. Paul, 28, week, Sioux City, Ia., April 4, Des Moines 5, Davenport, Monmouth, Ill., 7, Keokuk, Ia., 8, Hannibal, Mo., 9, St. Louis 11, week.

LITTLE WORLD CO.: Kansas City 14, week.

LOUISE POMEROY: Detroit 14, week.

LITTLE NUGGET CO.: Toledo 14, week.

LOTTA: Omaha 17-19, Des Moines 21-2, Ottumwa 23, Cedar Rapids 24, Davenport 25, Peoria 26, Springfield 28, Bloomington 29, Decatur 30, Terre Haute, Ind., 31.

LOUISE ARNOT: Carlisle, Pa., 14, week, Brooklyn 21, week.

LOUISE FORSTER: Ottawa, Ont., 14, week, Leipsic 21, week.

MINNIE MADDERN: San Francisco March 7, four weeks.

MRS. LANGTRY: Gloversville, N. Y., 17.

MARGARET MATHER: Plainfield, N. J., 17, Elizabeth 18, Paterson 19, Brooklyn 21, week.

MILTON NOBLES: Hartford, Ct., 21-3, Albany 24-6, Brooklyn E. D., 28, week.

MME. JANAUSCHEK: Springfield, Mass., 22, Holyoke 25,

MARGUERITE FISH: Buffalo 17-19, Cleveland 21, week.

MME. MODJESKA: Detroit 17-19, Indianapolis 21-3.

MAIN LINE CO.: Baltimore 4 week, N. Y. City 21, two weeks.

MME. JANISH: New Orleans 14, week.

MAGGIE MITCHELL: Grand Rapids, Mich., 17, Bay City 18, East Saginaw 19, Lansing 21, Jackson 22, Adrian 23, Detroit 24-6.

MAY BLOSSOM CO.: Louisville 14, week, Pittsburg 21, week.

MAUDE FORTESCUE: Wheeling, W. Va., 18-19.

MONROE-RICE CO.: Chicago 14, two weeks, Toledo 28, week, Newark, N. J., April 4, week.

MURRAY AND MURPHY: Auburn, N.Y., 21, Cortland 22, Ithaca 23, Hornellsville 24, Jamestown 25, Dunkirk 26, Toronto 28-30, Hamilton 31, St. Catherines April 1, Elmira, N. Y., 2, Jersey City 4, week.

McDOWELL COMEDY CO.: Hamilton, Ont., 14, week.

MICHAEL STROGOFF: Rock Island, Ill., 18, Sterling 19, Rockford 21, Janesville 22, Oshkosh 23, Milwaukee 24-7, Burlington, Ia., 28, Keokuk 29-30.

MRS. D. P. BOWERS: Cleveland 14, week, Philadelphia 21, week, N. Y. City 28, week.

MATTIE VICKERS: Hartford, Ct., 17-18, Boston 21, week, Washington 28, week.

MAUDE BANKS: Springfield, Mass., 14, week, Meriden, Ct., 21, week, Fitchburg, Mass., 28.

McKEE RANKIN: Jersey City 14, week, Baltimore 21, week.

MYRA GOODWIN: Hannibal, Mo., 18, Quincy, Ill., 19.

METROPOLITAN COMEDY CO.: Albion, N. Y., 17-19, Brockport 21-3, Canandaigua 24-6, Palmyra 28.

MR. AND MRS. GEORGE S. KNIGHT: St. Paul 17-19, Winnipeg 21, week.

MAGGIE HAROLD: Steubenville, O., 14, week.

MELVILLE SISTERS: Lima, O., 14, week.

MORA: Nashua, N. H., 21, week.

MAMIE WALLACE: Rockford, Ill., 17-19, Dixon 21-3, Mendota 24-6, Ottawa 27-9, Kankakee 31-April 2, Chicago 4, week.

NEIL BURGESS: Brooklyn 21, week.

NELLIE FREE: Clarksville, Tenn., 14, week.

N. S. WOOD: Cleveland 14, week, Cincinnati 21, week, Indianapolis 28, week.

N. C. GOODWIN: N. Y. City—indefinite season.

NIGHT OFF CO.: Erie, N. Y., 17, Corning, 18, Wilkesbarre, Pa., 19.

NEWTON BEERS: Cleveland 14, week, Washington 21, week, Baltimore 28, week.

ONLY A FARMER'S DAUGHTER CO.: Fort Smith, Ark., 21, Van Buren 22, Fayetteville 23, Pierce City 24, Carthage 25, Joplin, Mo., 26, Columbia 28, Parsons, Kas., 29, Fort Scott 30, Nevada 31.

ON THE STAGE CO.: Cincinnati 14, week.

OLIVER BYRON: Evansville, Ind., 17, Owensboro, Ky., 18, Vincennes, Ind., 19, Hamilton, O., 21, Middletown 22, Dayton 23, Springfield 24, Lima 25, Fort Wayne, Ind., 26, Chicago 28, week.

OLLIE REDPATH: Cumberland, Ind., 18-19, Stanton, Va., 21-2, Richmond 23-6, Norfolk 28-30.

ONE OF THE BRAVEST: Chicago 14, week.

PAULINE MARKHAM: McKeesport, Pa., 14, week, Erie 21-3, N. Y. City 28, week, Philadelphia April 4, week, Newark 11, week.

PASSION'S SLAVE CO.: Newark 14, week, Wilmington, Del., 21, week, Brooklyn, E. D., 28, week.

PARLOR MATCH CO.: Milwaukee 17-19, Chicago 21, week, Detroit 28-30, Toronto 31-April 2.

PLANTER'S WIFE CO.: Cincinnati 14, week.

PATTI ROSA: St. Louis 14, week.

P. F. BAKER: Columbus 14, week.

PARTNERS IN CRIME CO.: Buffalo 14, week.

PECK'S BAD BOY: Troy 14, week, Syracuse 21, week, Rochester 28, week.

R. B. MANTELL: Philadelphia 14, week, Chicago 21, two weeks.

RHEA: Mt. Vernon, O., 17, Massillon 18, Wooster 19, Canton 22, Akron 23, Norwalk 24, Tiffin 25, Lima 26, Chicago 28, week.

RICHARD MANSFIELD: Harlem 14, week, Williamsburg 21, week.

ROBERT DOWNING (Gladiator): Boston 14, week, Haverhill 21.

ROBSON AND CRANE: Lafayette, Ind., 17, Terre Haute 18, Evansville 19, Springfield, Ill., 21, Bloomington 22, Peoria 23, Rock Island 24, Cedar Rapids, Ia., 25, Des Moines 26, Kansas City 28, week, Denver April 4, week.

ROSINA VOKES CO.: Washington 14, week, Toronto 21, week, Buffalo 28, week.

RAG BABY CO.: Troy 18-19.

REDMUND-BARRY CO.: Norfolk, Va., 16-17, New Orleans 21, two weeks.

ROSE COGHLAN: Northampton 17, Holyoke 18, New Haven, Ct., 19, Baltimore 21, week, Washington 28, week.

ROLAND REED: Cheyenne, Wyo., 17, Laramie 18, Rawlins 19, Salt Lake City 24-5, Reno, Nev., 25, Virginia City 26, San Francisco 28, two weeks.

ROMANY RYE CO.: Philadelphia 14, week.

RING OF IRON CO.: Washington 14, week.

SOL SMITH RUSSELL: Frederick, Md., 17, Washington 21, week, Brooklyn 28, week.

SILVER SPUR CO.: Boston 14, week, Brooklyn 21, week, Buffalo 28, week, Buffalo, April 4, week.

SARAH BERNHARDT: N. Y. City 14, three weeks.

SAINTS AND SINNERS CO.: St. Louis 14, week, Memphis 21-3, Nashville 24-6, Baltimore 28, week, N. Y. City April 4, four weeks.

STRANGLERS OF PARIS CO.: Rochester 14, week.

SKIPPED BY THE LIGHT OF THE MOON: Danbury, Ct., 17, Waterbury 18, Hudson, N. Y., 19, Albany 21, week, Troy 28, week.

SALSBURY'S TROUBADOURS: Newark, N. J., 21, week.

SALLIE HINTON: Bethlehem, Pa., 14, week, Lancaster 21, week, Huntingdon 28, week.

SILVER KING CO.: Chicago 14, week, Detroit 21, week, Pittsburg 28, week.

SILVER KING NO. 2. Richmond, Va., 16-19, Reading, Pa., 21-3.

SIBERIA: Brockton, Mass., 17, Fall River 19, Boston 21, week.

SHADOWS OF A GREAT CITY: Sedalia 18-19, St. Joseph 21-2, Lincoln, Neb., 23-4, Omaha 25-6, Chicago 28, two weeks.

SHADOW DETECTIVE CO.: Baltimore 14, week, Chicago 21, week, St. Louis April 4, week.

STREETS OF NEW YORK: Buffalo 14, week, Montreal 21, week, Toronto 28-9, St. Catharines 30-1, London April 1, Chatham 2.

STEWART'S THEATRE CO.: Council Bluffs 21, week, Sioux City 28, week.

STEVENS CO.: Rockford, Ill., 21, week, Freeport 28, week, Dubuque, Ia., April 4, week.

SAWTELLE COMEDY CO.: Bradford, Pa., 14, week.

STETSON'S UNCLE TOM CO.: Sharon, Pa., 18, Greenville 19, Braddocks 21, Johnstown 22.

TAKEN FROM LIFE CO.: N. Y. City 14, week, Boston 21, week.

TIN SOLDIER CO.: New Haven 17-19, Brooklyn 21, week.

TONY HART: Portland, Me., 17, Biddeford 18, Augusta 19.

TWO JOHNS CO.: Pittsburg 14, week, Cincinnati 21, week.

TIN BOX CO.: Syracuse 14, week, Oneida 21, week, Rome 22-3, Amsterdam 24-6.

TAVERNIER CO.: Coldwater, Mich., 14, week, Goshen Ind., 21 week.

T. J. FARRON: Des Moines, Ia., 17, Keokuk 18, Louisiana, Mo., 19, St. Louis 21, week, Chicago 28, week, Cleveland April 4, week.

TRIED FOR TREASON CO.: Zanesville, O., 21-2, Altoona, Pa., 23, Tyrone 24.

UNDER THE GASLIGHT CO. (Turner's): Albany 14, week, Troy 21, week, Brooklyn 28, week, Wilmington, Del., April 4, week, Buffalo 11, week.

ULLIE AKERSTROM: Pottsville, Pa., 14, week, Allentown 21, week, Shenandoah April 4, week, Newburg, N. Y., 11, week, Waterbury, Ct., 18, week.

WILBER DRAMATIC CO. NO. 1: Titusville, Pa., 21, week.

WILBER DRAMATIC CO. NO. 2: Crawfordsville, Ind., 14, week.

WAITE COMEDY CO.: Shamokin, Pa., 14, week.

WM. H. RIGHTMIRE: Williamsburg, N. Y., 14, week, Reading, Pa., 21-3.

WHITE SLAVE CO.: Albany 17-19, N. Y. City, 21, week, Philadelphia 28, week.

WAGES OF SIN CO.: Philadelphia 14, week, N. Y. City 21, week, Philadelphia 28, week.

WILSON BARRETT: Boston 21, two weeks, New York April 4, two weeks.

WILSON DAY: Brampton, Ont., 14, week.

W. J. SCANLAN: N. City 14, week, Scranton, Pa., 22, Wilkesbarre 23, Williamsport 24, Shamokin 25, Shenandoah 26, Easton 28, Norristown 29, Wilmington, Del., 30, Trenton, N. J., 31, Pittston, Pa., April 1, Elizabeth, N. J., 2.

WE, US & CO.: N. Y. City 14, week, Philadelphia 21, week, Trenton, N. J., 28, Plainfield 29, Paterson 30, Jersey City 31-April 2.

WIFE'S HONOR CO.: Erie, Pa., 17, Corning, N. Y., 18, Wilkesbarre 19.

WREN'S CO.: Kane, Pa., 14, week.

ZOE CO.: Keene, N. H., 17, Bellows Falls, Vt., 18, Brattleboro 19, Greenfield, Mass., 21, Northampton 22, Westfield 23, Pittsfield 24, Hudson, N. Y., 25, Cohoes 26, Kingston 28, Rondout 29, Newburg 30, Paterson, N. J., 31, Elizabeth April 1.

ZITKA CO.: Atchison, Kas., 17, Topeka 18, Kansas City 21-3, St. Louis 28, week, Cincinnati April 4, week, Philadelphia 11, week.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: Cincinnati 19, Cleveland 25, Detroit 28.

AMY GORDON OPERA CO.: Titusville, Pa., 15-19, Meadville 21, week, Oil City 28, week.

ARONSON'S CASINO CO.: Worcester, Mass., 18-19, Buffalo 21, week.

BOSTON STAR CONCERT CO.: Decatur, Ill., 17.

CLARA LOUISE KELLOGG. Fulton, N. Y., 22, Ilion 24, Schenectady 25, Johnstown, Pa., 30.

BOSTON IDEALS: Chicago 7, two weeks.

BENNETT-MOULTON OPERA CO.: Sandusky, O., 14, week, Erie, Pa., 21, week, Newcastle 28, week, Oil City April 4, week.

BENSBERG OPERA CO.: Marion, Kas., 18, McPherson 19, Salina 21, Concordia 22, Clyde 23, Kansas City 25-6.

BENNETT-MOULTON OPERA CO.: Bangor, Me., 14, week, Portland 21, week, Haverhill, Mass., 28, week.

CARLETON OPERA CO.: San Francisco 21, four weeks.

DUFF'S OPERA CO.: St. Louis 14, week, Chicago 21, two weeks.

DORA WILEY OPERA CO.: Akron, O., 14, week.

EMMA ABBOTT OPERA CO.: Wichita, Kas., 17-19, St. Louis 21, week.

GYPSY BARON CO.: Boston 14, three weeks.

GILMORE'S BAND: Amsterdam, N. Y., 21, Jamestown 28.

KIMBALL OPERA CO.: Wheeling, W. Va., 14, week, Dayton, O., 21, week, Columbus 28, week.

LITTLE TYCOON CO.: Baltimore 14, week, Washington 21, week, Pittsburg 28, week.

MENDELSSOHN QUINTETTE CLUB: Bryan O., 18, Hillsdale, Mich., 19, Ypsilanti 21, Owosso 23, E. Saginaw 24, Bay City 25, Lapeer 26.

MARTIN'S OPERA CO.: Brazil, Ind., 18-19, Sullivan 21-2, Mt. Vernon 26-7.

McCAULL'S BLACK HUSSAR: Lawrence, Mass., 17, Salem 18, Waltham 19, Lynn 21, Lowell 22, Fall River 23, Brockton 24, Worcester 25-6.

McCAULL'S RUDDYGORE: Philadelphia Feb. 28, four weeks.

McCAULL'S LORRAINE: Pittsburg 14, week, Cincinnati 21, week, St. Louis 28, week, Chicago, April 4, four weeks.

McGIBENY FAMILY: Colusa, Cal., 21, Red Bluffs 23, Chico 24, Marysville 26, Nevada City 29-30, Colfax, Nev., April 2, Truckee 4, Virginia City 5-6, Carson 7, Reno 8.

NATIONAL OPERA CO.: N. Y. City 7, four weeks.

NOSS FAMILY: Middletown, Pa., 17, Annville 18, Myerstown 19, Spring City 21, Phœnixville 22, Schwenksville 24, Pennsburg 25, Conshohocken 26.

PYKE'S OPERA CO.: Los Angeles, Cal., 21, two weeks.

STARR OPERA CO.: Brooklyn 7, three weeks.

THALIA OPERA CO.: Milwaukee 14, week, Quincy, Ill., 23.

WILBUR OPERA CO.: New Bedford, Mass., 14, week, Waterbury, Ct., 21, week, Newark, N. J., 28, week, Lowell, Mass., April 4, week, Hartford 11, week.

MINSTREL COMPANIES.

BEACH AND BOWERS': Lewisburg, Mo., 19.

CARPENTER'S: Beatrice, Neb., 19.

DUPREZ AND BENEDICT: Alton, Ill., 17, Carlinsville 18.

GEORGIA: Omaha, Neb., 17-19, Fremont 21, Schuyler 22, Columbus 23, Grand Island 24, Central City, Col., 25, Aurora 26, York 28, Seward 29.

HAVERLY'S: Cleveland 14, week, Pittsburg 21, week.

HI HENRY'S: Napoleon, O., 7, Columbus Grove 18, Sidney 19, Troy 21, Greenville 22, Union City, Ind., 23, Urbana, O., 24, Dayton 25-6.

McNISH, JOHNSON AND SLAVIN'S: Birmingham, Ala., 17, Atlanta 18-19, Macon 22, Augusta 23, Savannah 24, Charleston, S. C., 25, Columbia 26, Charlotte, N. C., 28, Danville, Va., 29, Lynchburg 30, Norfolk 31, Richmond April 1, Alexandria 2.

T. P. W.: Washington 14, week, N. Y. City 21, week.

UNITED OPERATIC: Allegan, Mich., 17, Grand Haven 18, Hastings 19, Charlotte 21, St. John 23, Ionia 24, Stanton 25, Greenville 26, Harvard City 28.

WILSON AND RANKIN'S: Kalamazoo, Mich., 19.

WHITMORE AND CLARK: Uxbridge, Mass., 19, Danielsonville, Ct., 21, Norwich 22, New London 23, Stonington 24, Eastburg 25, Westerly 26.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Newark 14, week.

ANDY HUGHES' CO.: Washington 14, week, Baltimore 21, week.

BIG FOUR: Cincinnati 14, week, N. Y. City 21, week.

BEANE-GILDAY CO.: Chicago 7, two weeks, Milwaukee 24-7.

DERVILLE AND HEALEY: Newark 14, week.

ELLA HILL CO.: Portland, Me., 14, week, Skowhegan 21, Pittsfield 22, Dexter 23, Old Town 24, Bucksport 25, Bangor 26-8.

GUS HILL'S CO.: Rochester 14, week, Buffalo 21, week, Pittsburg 28, week.

GIBSON AND RYAN: Paterson, N. J., 14, week.

GRAY-STEPHENS CO.: Meriden, Ct., 14, week, Bridgeport 21, week.

HALLEN-HART CO.: Brooklyn 14, week.

HOWARD SPECIALTY CO.: Boston, 14, week, Philadelphia 21, week.

HARRIGAN'S TOURISTS: Pawtucket, R. I., 17, Woonsocket 18, S. Framingham, Mass., 19.

IDA SIDDONS: St. Louis 14, week, Louisville 21, week, Buffalo 28, week, N. Y. City, April 4, week, Brooklyn 11, week.

INTERNATIONAL STAR CO.: Rochester, 14, week, N. Y. City, 21, two weeks, Newark, N. J., April 4, week.

JONES-MONTAGUE CO.: Lincoln, Ill., 17, Springfield 18-19, Jacksonville 21, Burlington, Ia., 22-3, Des Moines 24, Marshalltown 25, Cedar Rapids 26, Waterloo 28, Dubuque 29.

KERNELL'S CO.: Philadelphia 14 week.

KELLY AND MURPHY: Hoboken, 14, week, N. Y. City 21, two weeks.

LILLY HALL'S CO.: Cincinnati 21, week, Chicago 28, two weeks.

LEONZO BROTHERS: Washington 14, week, Danville, Pa., 21, week, Brooklyn April 4, week.

MARINELLI CO.: Pittsburg 14, week.

MAY ADAMS: Washington 14, week.

NIGHT OWLS: N. Y. City 14, week, Baltimore 21, week.

REILLY AND WOOD CO.: Baltimore 14, week.

RENTZ SANTLEY CO.: Providence 14, week.

SHEEHAN AND COYNE: Lancaster, Pa., 14, week, Washington 21, week.

WESTON BROTHERS: Allentown, Pa., 18-19, Paterson, N. J., 21, week, Boston 28, week, N. Y. City April 4, week.

MISCELLANEOUS.

ARIZONA JOE: New Orleans 14, two weeks.

BALABREGA: Laconia, N. H., 17-18, Lowell, Mass., 21, week.

BRISTOL'S EQUESCURRICULUM: St. Albans, Vt., 17-19, Ogdensburg, N. Y., 21-23, Watertown 24-6, Auburn 28-April 2, Ithaca 4, week, Syracuse 11, week.

KELLAR: Norristown, Pa., 18-19, Hornellsville, N. Y., 21-2, Olean 23-4, Warren, Pa., 25-6.

MORRIS' PARADOX: Mansfield, O., 23-4.

NEIL SMITH'S EQUINE PARADOX: Utica 14, week.

PROFESSOR GLEASON: Baltimore 7, two weeks, Washington 21, week.

REYNOLDS (Mesmerist): Ironton, O., 14, week, Cleveland 21, two weeks, Richmond, Ind., April 4, week.

TONY DENIER CO.: Cleveland 14, week, Oil City, Pa., 22, Jamestown, N. Y., 23.

TAYLOR'S WONDERS: Asbury Park, N. J., 16-17, New Brunswick 18-19.

Are You Making Money?

There is no reason why you should not make large sums of money if you are able to work. All you need is the right kind of employment or business. Write to Hallett & Co., Portland, Maine, and they will send you, free, full information about work that you can do and live at home, wherever you are located, earning thereby from $5 to $25 per day, and upwards. Capital not required; you are started free. Either sex; all ages. Better not delay.—*Com.*

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,200. Fifteen dressing-rooms. Stage 35x70; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. ROHRKASTE, Mgr. and Prop.

BANGOR, MAINE.
PENOBSCOT EXCHANGE.
House entirely refitted Jan. 1, 1887. Special rates and attention to the profession.
W. B. JOHNSON, Proprietor.

BINGHAMTON, N. Y. Population 25,000.
BINGHAMTON OPERA HOUSE.
Now dating season 1887-8.
J. P. E. CLARK, Manager.

BRUNSWICK, GA. Population 7,000.
L'ARIOSO OPERA HOUSE.
Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
GLOVER & WHITTAKER, Lessees and Mgrs.

BALTIMORE, MD. **First-Class Board** and rooms for Professionals. Near theatres. MRS. ANNIE DENNING, 27 Courtland Street, Baltimore, Md

BUFFALO, N. Y.
UNITED STATES HOTEL.
Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.
J. LATZ, Jr., Manager.

COAL VALLEY, W. VA.
Attention, Travelling Companies!
NEW AND ELEGANT OPERA HOUSE
Just completed. Seating capacity 1,000; opera chairs. Population 5,000. Stage 20x20. Drop-curtain, splendid scenery, large and commodious dressing-rooms. Splendid show town. Coal Valley is 26 miles East of Charleston, on Chesapeake and Ohio Railroad. Station Connelton. Owned and operated by J. W. MONTGOMERY, Coal Valley, Fayette Co., W. Va.

CHARLESTON, S. C.
PAVILION HOTEL.
First-class. Centrally located. Special rates to the profession. Transfer 'busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

CATSKILL, N. Y.
NEW OPERA HOUSE.
Just completed. All new scenery. Ground floor. Seating capacity 900; opera chairs. Stage 36x60. Ample dressing-rooms. Three working traps. Open March 17, 1887. Population and vicinity, 9,000. Only first-class attractions wanted. Address KORTZ, LAMPMAN & CO., or H. S. Taylor, 23 E. 14th street, New York.

DANVILLE, VA.
ACADEMY OF MUSIC.
Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect.
M. A. MOSELY, Manager.

EAST LIVERPOOL, OHIO.
OPERA HOUSE.
Managers of First-class Dramatic and Musical Companies, Attention! Wanted for balance of season 1886-87, first-class companies only. Only theatre in the city. Seats 1,000. Good stage; full set of scenery. Population of town 10,000, and a good show town, being close to all other surrounding towns and cities. On Cleveland and Pittsburg Railroad. Direct route between Wheeling and Pittsburg, Cleveland and Pittsburg. Now booking for February, March, April, May and June, 1887. Popular prices. First-class combinations write at once.
Wanted, for one, two or three weeks, Jan. 17, good attraction.
CHARLES F. SURLES, Manager.

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seats 400. W. WILLEFORD, Manager.

HUNTSVILLE, ALA.
HUNTSVILLE OPERA HOUSE.
Population 8,000. Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

HUNTINGDON, PA.
NEW OPERA HOUSE.
Under new management. Seating capacity 1,500. On line of Pennsylvania Central Railroad. Time filling fast. Managers wanting dates write at once. Best show town on the line of this railroad, between Philadelphia and Pittsburg. This is one of the finest opera houses in Pennsylvania, with all the latest improvements.
G. GREENBERG, Manager.

LOUISVILLE, KY.
COMMERCIAL HOTEL.
ONLY $1 PER DAY TO PROFESSIONALS.

LIMA, OHIO.
FAUROT OPERA HOUSE.
FINDLAY, O.
DAVIS OPERA HOUSE.
BUCYRUS, O.
BUCYRUS OPERA HOUSE.
VAN WERT, O.
PAVILION OPERA HOUSE.
These are the finest Opera Houses in the State.
Towns booming, being the centre of the wonderful Oil and Gas Field.
For time and terms address
GEO. E. ROGERS, Lessee and Manager.

MOUNT VERNON, OHIO. **Woodward Opera House.** Open time in April and May. Opera, Comedy or Minstrel. Now booking for season 1887-88. Rent or share. L. G. HUNT, Mgr.

NEW BRUNSWICK, N. J. Population 20,000.
OPERA HOUSE
Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated; full scenery; stage 35x50. Open for good attractions.
AYERS D. INSLEE, Manager.

MT. CLEMENS, MICH.
STANDARD OPERA HOUSE.
JOHN R. TRUFANT.......... Manager
The Great Health Resort of the North. City's population, 5,000; transient, 500 to 2,000; size of house, 60x100; stage, 60x40; 20 sets scenery, full and complete; seating capacity, 1,000; folding chairs.
ONLY OPERA HOUSE IN CITY.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in April, May, June and July. All companies who come here will have big houses, as there will be two or three thousand visitors here—and no other place of amusement in the city. Address
JOHN R. TRUFANT, Mt. Clemens, Mich.

NEW ORLEANS, LA. **First-class Board** and rooms at No. 5 South street, opposite Lafayette Square, convenient to business, principal Hotels, Theatres, Railroad Offices and Churches, and Cars to all Railroad Depots. Terms—$1.25 and $1.50 per day. Special rates to the theatrical profession.

OSHKOSH, WIS.
THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

PHILADELPHIA, PA. **First-class Board** and rooms, $1 to $1.25. Fires and bath-room.
Mrs. A. S. MORGAN, 251 S. 8th street.

SANDUSKY, OHIO. **Sloane House.**
Special rates to the profession.
A. W. POWERS, Proprietor.

ST. LOUIS, MO.
HOTEL GARNIER.
Opposite the Standard Theatre, corner of 7th and Walnut streets. Convenient to all the theatres. Professional rates, $1 per day; $6 per week.

SAN BERNARDINO, CAL.
OPERA HOUSE.
Built at a cost of $60,000. Seats 900. Open for good attractions. Population and vicinity, 11,000.
PLATO, LESHER & HYDE, Managers.

SOUTHERN AND WESTERN KANSAS THEATRICAL ASSOCIATION.
NOT A CIRCUIT.
But an association of managers to secure first-class attractions and see that they are patronized. Composed of the best territory West of the Missouri River, including towns from four to twenty-five thousand inhabitants, taking in such well-known towns as Newton, Wichita, Wellington, Caldwell, Harper, Arkansas City, Kingman, Hutchinson, Dodge and Garden City, and many more, all of which will draw more money than any equal number of houses in the State.
EVERYTHING IN KANSAS BOOMING
and the show business is following suit. All first-class attractions are playing to big business, notwithstanding all reports to the contrary. Every company's interests guarded and no towns will book more attractions than can be played with profit to the companies. Terms liberal. Have still some open time left for this season, and ready to book first-class attractions for next season. No show booked at 10, 20 and 30 cents. Short jumps and the best route to Denver or the Pacific Coast are some of our advantages.
Address all communications to
JOS. B. W. JOHNSTON, Newton, Kas.

TOPEKA, KANSAS.
GRAND OPERA HOUSE.
First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

WARREN, OHIO. Population 6,000
WARREN OPERA HOUSE.
Seating capacity 900. Opened Dec. 30, 1886, by Rhea.
On ground floor. Stage 40x57; 43 feet high; Bridge and five working Traps. Sixteen sets scenery; ten elegant dressing-rooms. Heated by steam and lighted by gas.
Built by Oscar Cobb, theatrical architect, Chicago.
Seated with Andrews' folding-chairs.
Only first-class attractions need write for time. Share only. No cheap-price attractions played.
Address P. L. WEBB, Manager.
Or, H. S. TAYLOR, 23 E. 14th street, New York.

COLD IN THE HEAD QUICKLY CURED BY USING The Great Japanese Remedy, COMPOUND MENTHOL POWDER.
Public Speakers and Singers should use this Powder for *Clearing the Head and Throat and for Hoarseness.* At Druggists or by Mail. Price 25 cents. Send 2c stamp for autograph album of famous names. KELLOGG, HITCHCOCK & CO., 24 PARK PLACE, NEW YORK.
Allow me to assure you I have received great benefit from your "Compound Menthol Powder."
May Fortescue

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY.
Corner Cortlandt Street, New York.

HAWTHORNE
COSTUMER.
4 East 20th Street, New York.

THE EAVES
COSTUME COMPANY.
THE OLD STAND.
63 EAST 12TH STREET, NEW YORK.
TELEPHONE CALL, 687 21ST ST.
Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand.

THE RESORT OF THE PROFESSION
EUGENE BREHM.
10 Union Square, New York.
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

COPYING.
MRS. H. A. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER.
24 W. 9th Street, N. Y. (bet. 5th and 6th Aves.)

London News and Gossip.

LONDON, March 3.

Hawtrey and Co. soon gave their Lodgers orders to clear out of the Globe. To speak by the card, it was the British public rather than the management that administered the notice to quit, for, sooth to say, the B. P. severely let The Lodgers alone from the outset, and neither the grimacings of little Penley nor the adipose humors of big Hill could attract a paying audience. Wherefore Hawtrey decided to take a fresh deal, and accordingly announced for last Monday a revival of Sydney Grundy's comedy, or rather farce, The Snowball, "pending the preparation of a new farcical comedy." The Snowball is an adaptation of Scribe's Oscar; ou, un Mari qui Trompe sa Femme, and was originally brought out at the Strand about eight years ago with only moderate success. The result of the present revival has yet to be seen, for last Sunday little Mr. Penley managed to catch measles, or chicken-pox, or something of that sort, and being unable to turn up at the theatre on Monday the management was compelled to postpone the performance and the theatre remains closed at the time of writing. Meanwhile, however, a substitute for Penley has, it is thought, been found, and this morning it is announced that The Snowball will be put on next Monday week. By that time Penley will, it is hoped, be equal to the occasion; but, should fortune move otherwise, the management will still be able to open the house—providing always, of course, that its other star doesn't go wrong in the interim.

* * *

Charles Wyndham is often praised for his vivacity. He is at least as ingenious as he is vivacious, and he is evidently a believer in the axiom that sweet are the uses of advertisement. His latest pronouncement is to the effect that he has outgrown the Criterion and has determined to move shortly to a larger theatre. He "will continue to direct the fortunes of the Criterion, but its farce he will leave behind him for ever when he enters wholly upon the loftier histrionic sphere toward which he has of late been tending." Marry come up! "Loftier histrionic sphere" is distinctly good—not to say precious. Of course, these are not Wyndham's own words—and also, of course, I dare say, he, too, wonders with Crummles, "how on earth these things get into the papers." I am sure *I* do. The beauty of these things is that they react one upon the other. For instance: Wyndham's pronouncement has suggested to Russell and Bashford, of the Haymarket, a means to the same end as that sought by the original pronouncer. They are anxious it should be known that wherever Mr. Wyndham moves to it will not be to the Haymarket, which will, as heretofore, remain under the management of Messrs. Russell and Bashford, who hope by strict attention to business, combined with punctuality and despatch, to continue to merit the kind approbation of, etc.

* * *

Meanwhile a theatre-building boom is being boomed in this village with no uncertain sound. The air is thick with rumors of new theatres—building or about to be built. Architect Phipps is supposed to be constructing one near the Piccadilly end of Shaftesbury avenue, a handsome new thoroughfare which has recently been cut through the festering remains of St. Giles' slumdom. It has to be admitted that the first stone of this new playhouse has yet to be laid, and indeed I believe the ground whereon it is to be built has yet to be purchased. But these are mere matters of detail so trifling that at least half a dozen of proprietors for this theatrical *chateau d'espagne* are already spoken of. First among these is the venerable John Hollingshead, who is not only said to have signed, sealed and delivered for the building of the new house, but also to have arranged to produce there in October next a new piece by Mr. Pot Stephens. The volatile Wyndham is of course not found wanting in this connection. The very latest bulletin issued sets forth that he (W.) will make no definite arrangements about moving from the Criterion until it is positively settled whether this Shaftesbury avenue shop is let or is in the market. Wilson Barrett is also understood to have telegraphed from Baltimore to the same effect. This is as far as we have got up to now.

* * *

Rather more within the domain of solid facts are recent rumors concerning the new house which Edward Terry has been going to build for himself any time these twelve months. This theatre will be built upon the site of the Occidental Tavern—an ancient haunt of barnstormers situate in a court which gives upon the Charing Cross end of the Strand. The tavern has been shut up as a preliminary to pulling down, and which it is understood will be proceeded with speedily. Several other houses will have to be cleared away, but at best the new house will be somewhat narrow, owing to disinclination of neighboring holders to sell. The main entrance will be in the Strand.

* * *

Of the new theatre contemplated at Brixton I need not now discourse; but the plan for the erection of a circular building to run "cyclorama," which has just been poured upon us, is worth a line. This is the project of "an energetic American syndicate," who have secured Phillipoteaux, the panorama-painter, for a term of years. Doubtless you know all about P.'s "Siege of Gettysburg," which was shown at Brooklyn. Well, then, this syndicate proposes to go and do likewise in London, Paris and Berlin. To this end they desire to erect a building 390 feet in circumference, with a stage 90 feet wide and 60 feet deep. The site selected will probably be near the junction of Oxford street, Tottenham Court Road and the new Charing Cross Road—which is a part of the scheme of metropolitan improvements of which Shaftesbury avenue is so conspicuous a feature. If ever this house is built the first cyclorama exhibited will represent the Falls of Niagara. At least so say the promoters. John Hollingshead is supposed to have a finger in this pie also.

* * *

The Noble Army of London Deadheads suffered to a great degree two serious disappointments at the Vaudeville matinee given by Helen Barry yesterday afternoon. Firstly, an acting manager was turned on who, not knowing many of the deadheads who wanted to go in "on their faces;" sent them empty away and secondly, those who managed to get in after much waiting found the piece placed before them quite a contrast to the usual matinee productions which generally, especially in their serious moments, give rise to much merriment. The play achieving this unlooked for distinction was by Mr. J. J. Blood, a provincial pantomime writer, and was called Her Trustee. It was not by any means a perfect play (alas, where is one?), neither was it entirely a good play, for its construction, especially in the last two acts, was straggling, and its dialogue was superabundant. Nevertheless, it held the attention of the house and was applauded frequently with real enthusiasm. All of which shows you that it must have had something good in it. Also that Mr. Blood is a young man to be encouraged—except, perhaps, by rival playwrights, whose chief aim in life would seem to be to bite and tear each other.

* * *

The first act was labelled Wife or Widow, and showed how Catherine Marston had, in a rash moment, married a disreputable, selfish hound, who had for a consideration lately agreed to go away to South Africa and never come back any more. Catherine is beloved by a dashing military officer, Captain Flavell, but, of course, cannot give him hope, as she is still a wife "in the sight of Heaven." Catherine has also a trustee, who calls himself Stephen Peake. He has made free with Catherine's accounts, and in order to keep things straight, or at all events to save himself, proposes marriage to her. He has just heard that Marston is dead, and he pours this news upon Catherine, with the result, of course, that that lady at once arranges to marry the Captain. When all this is nicely arranged, Richard Marston suddenly turns up, anything but dead, but certainly a paralytic wreck, and takes prussic acid as an eye-opener. He is like the Old Sport in My Sweetheart, only more so. Richard proceeds to cause trouble, first to Peake, who, it appears, neglected to send him the remittances agreed upon, and next to his wife and the Captain. Anon he has a violent row with Peake, whom he threatens to unmask, and that worthy seizes a fitting opportunity to cause Marston to take more prussic acid than is good for him. Marston is about to rush violently on his wife when he takes this drink to steady himself and falls dead at her feet, and so ends the second act and the best half of the play.

* * *

The remaining two acts are taken up by the Trustee's accusing Mrs. Marston of the murder of her husband, the Captain's doubts, fears and suspicions, a young comic bride and bridegroom's efforts to set matters straight, and the unmasking of the Trustee's guilt in various directions by Mary Goodwin, a girl whom he seduced and then abandoned. Helen Barry, the majestic and massive, showed a good deal of earnestness and pathos as Mrs. Marston, but was on the whole unsuited to the part. James Fernandez and John Beauchamp respectively gave splendid performances of the paralytic pest of a husband and the Trustee, and Fanny Brough, one of the cleverest actresses of our time, scored heavily as the betrayed outcast. The remaining principal parts were cleverly played by Adela Measor, Charles Glenny and J. G. Graham, all well-known to American audiences.

* * *

At the Opera Comique on Saturday night there was produced a new curtain-raiser in one act. This was entitled A Merry Meeting, and had been written by Low-Comedian Lestocy, formerly of the Vaudeville. L-C. L. has been guilty of this sort of thing before, and with success. *A Merry Meeting* proved as successful, if not more so, than his previous efforts. The piece went brightly and was well received. The chief scorers were Forbes Dawson, Sydney Brough (son of Lionel), Julia Gwynne, Susie Vaughan (sister to Kate). Kate on the same evening revived She Stoops to Conquer. In this she again was graceful and fascinating as Miss Hardcastle, and few would have guessed she was suffering terrible neuralgic agonies. Lionel Brough again delighted the house by his Tony Lumpkin, one of his best parts and one in which he is unequalled. Strange to say those really eminent players, Mrs. Billington and James Fernandez, did not score as Mr. and Mrs. Hardcastle. They were both a bit too melodramatic.

Henry Irving is organizing a testimonial benefit to Dr. Westland Marston, the poetical playwright who did several excellent plays such as The Patrician's Daughter, Strathmore and Anne Blake, for Macready. Charles Kean and so on; also, Life for Life for poor Adelaide Neilson and Hermann Vezin. Marston, who is really a poet of real gifts, is now, at nearly seventy years of age, in adversity and great sorrow. Only the other day his last surviving child, the blind poet, Philip Bourke Marston, whose works are well known in America, died by reason of an accumulation of griefs and woes. It is thought that the programme of the benefit will consist chiefly of one of his own plays.

* * *

The chief dramatic feature of next week will be the Dramatic Students' production at the Olympic on Tuesday afternoon of Thomas Heywood's fine old tragedy. A Woman Killed With Kindness, which was originally produced in 1603.

* * *

Irving will close the Lyceum during Passion week, after which Faust is only to be played one night a week. The remaining evenings will be given up to revivals of Louis XI., The Bells, Jingle, (Albery's adaptation of Pickwick). The Merchant of Venice, Much Ado and Olivia, all of which pieces Henry Irving and company will bring along to America next time. Irving will it is thought, before leaving for the States, have another go at Macbeth, in which he failed sorely some years ago. He has now other views of the character and will no doubt show vast improvement, for a good, many things have been learnt by him since that memorable production, which was so striking in all but its leading character. Ellen Terry is to be Lady Macbeth next time.

* * *

A revival of Wilkie Collins' Man and Wife is contemplated at the Haymarket, to last until Sir Charles Young's new drama is ready for production. Man and Wife was originally produced by the Bancrofts at their Prince of Wales' Theatre, Tottenham Court Road, about fourteen years ago. E. S. Willard is down for Geoffrey Delamayn (formerly played, and finely played, by Charles Coghlan), and Beerbohm Tree is to do John Hare's old part, Sir Patrick Lundie.

* * *

The Mormon is the title of a new farcical comedy by a Mr. Calthorpe, which is promised at a Vaudeville matinee on the 10th inst. If all goes well, I suppose the author will book a date in Salt Lake City.

R. Overton's drama, Next of Kin, was produced at Sayer's (formerly Astley's) on Monday. Unlike some plays, which are new and not strong, this is strong and anything but new. It goes on tour in March.

* * *

Your Mrs. Brown Potter, who also, I dare say, wonders, like Manager Crummles, "how these things get into the papers," will, it is rumored, take the Gaiety for a short season during the present management's vacation next Fall. I suppose Our Ellen and Your Mary and other eminent actresses should now begin to tremble

* * *

Miss Anderson (who has contradicted the rumor that Wilson Barrett is to be her leading man) contemplates producing The Winter's Tale while she is in town, and will probably choose the late Mr. W. Shakespeare's birthday as the date of production. In this piece the lovely Mary (down little fluttering heart!) proposes to double the parts of Queen Hermione and Shepherdess Perdita. Also, Miss A. talks of reviving, on tour and at the Lyceum, Milman's Fazio, a heavy but effective play, and (perhaps) Gilbert's Wicked World, a fairy play, done some years ago at the Haymarket. Rumor says that Mary will take to riding in Rotten Row anon. If that is so, she will no doubt often meet caracolling there a knight named

GAWAIN.

The "Curtain Hole."

How many eyes, with fear, uncertain,
Have peered intent through that old curtain?
What hopes have died, what grim despair,
Have centered round that circle there!
The actor with an eye to sa'ary,
Has scanned the house from pit to gallery.
Then, with a groan, despair-begotten,
Full many a time has muttered "Rotten!"
What feverish joy, what glad delight,
Has reigned when salary loomed in sight!
How bright the eye, how blithe the talk:
Oh, potent words, "The ghost will walk!"
Perhaps ere Booth or Forrest bade us weep,
They stooped to take an anxious peep,
And gentle Romeo, ere his love he told,
Rejoiced to see the house was sold!
The noble Brutus, ere they called "Begin,"
Has peeped to see how much was in.
And citizens have jostled Praetors
To scan the throng of gay spectators.
What queenly heads have lowly bent
With sordid thought, on gain intent!
Cordelia, ere she came to die,
Fast to that hole has glued her eye;
And Hamlet pushed the King aside,
And murmuring "Queer," perchance has sighed.
The melancholy of the sable role,
Increased by squinting through that hole.
The awesome ghost has paused, in solemn tread,
And to that spot has ducked his head.
Perchance the crafty Gloster's discontent
Has oft been fed through yonder rent,
And fiery Henry to his battle trenches
Went humbled by the empty benches.
That smudge of black, from smutty finger,
Proclaims the festive nigger-singer.
From hoary Lear to Little Eva,
They've all "been there," from maid to diva.

CHARLES T. VINCENT.

NEW YORK, March 15, 1887.

Professional Doings.

—E. E. Grandin has severed his connection with the Stranglers of Paris company and been engaged to play the Private Secretary.

—The Private Secretary company played the banner week of the season at the Park Theatre, Boston, week before last, the receipts amounting to over $9,000.

—John E. Ince has been added to Beatrice Lieb's company in Infatuation. He has assumed an Irish character with success.

—Mrs. C. D. Hess' preparations for stage toilets are steadily increasing in sale. They are recommended by numerous well-known professionals, and include Exovia Cream Stick Paints, Youthful Tint, etc. The New York agency is the London Toilet Company, 41 Union Square.

—Having absorbed the stocks of A. J. Cole and Co. and T. W. Lanouette, C. Brehm, of 118 Fourth avenue, has now on hand an immense stock of historical, theatrical, ball and fancy costumes. The costuming of amateur theatricals is made a specialty.

—For fifty years various parties have been trying to get Congress to consider the right to put up a tremendous hotel and restaurant at Fortress Monroe. The other day John Chamberlin went for the place. The bill was mentioned before the House, and several members cried out, "Let him have it! Don't bother to vote on it." But somebody objected and it was put to vote, resulting in giving Chamberlain the place by a large majority—149 to 97. Mr. Chamberlin is greatly and justly elated, but he shouldn't feel surprised. He is known in every city of the Union as one of the most genial, sunny-natured men the country contains. And it's but natural a man who is kindness itself should receive the same treatment. Fortress Monroe will be a great place when Chamberlin has his new hotel on it.

ALFA PERRY.
H. D. BYERS.
Re-engaged with Joseph Murphy, season 1886-7.

BOSTON COMEDY CO., H. Price Webber, manager. Eleventh season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

CHAS. A. GARDNER.
As "Karl the Peddler." Time all filled.
Address en route.

GEORGE E. GOUGE.
Advance Agent. At liberty.
Address P. O. Box 3021, Boston, Mass.

GEORGE F. DeVERE, Jr.
At liberty, Actors' Fund.
Stage Manager Siberia Co. 83-84-85-86-87

JENNIE ROSS.
Light Comedy.
271 West 12th street, New York.

JOHN SWINBURNE. With Robert Downing's
Gladiator Co. Season 1886-7.

JAMES FORT.
Business Manager. At liberty.
Address MIRROR.

LOUISA RIPLEY. Late of Under the Gaslight Co. as Pearl Courtland. Disengaged.
Address MIRROR.

MISS ADELINE STANHOPE.
Lyceum Theatre, New York.
Address MIRROR.

MISS ANNIE WOOD. At liberty for Eccentric and Comedy Old Women.
20 East 28th street, or Agents.

MLLE. DURAND. From Conservatoire of Paris. Emotional, Comedy or Tragedy. Leading or Juvenile. Address Actors' Fund.

MISS STELLA REES.
Leading business. Late with Edmund Collier co.
Invites offers for season 1887-8. Address en route.

MR. BENJ. MAGINLEY.
With May Blossom Company.

MAYWADE. Rough Chambermaids and Characters. Also Little Lulu Hamilton, Juvenile Soubrette and Boys' parts. With E. F. Mayo's Crockett Co.

MISS NINA LANSING. Leads, juveniles, heavies, characters, old women.
Permanent address, MIRROR office.

MR. WALTER OWEN.
Address MIRROR.

MR. NELSON WHEATCROFT.
With Robert Mantell, season 1886-7.
Address care Simmonds & Brown.

MR. FREDERIC DARRELL.
Tenor and Juveniles.
Address care MIRROR.

MARIE HILFORDE.
Nance in White Slave Company.
En route.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

MAY WALDRON.
With Robson and Crane.
Address en route.

MISS ADELAIDE CHERIE.
Address MIRROR.

MAE BRUCE.
Prima Donna Soprano.
Address MIRROR.

MR. JAMES L. CARHART.
First Old Men.
With Madame Modjeska, season 1886-7.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

NELLIE SHELDON. Soubrette and characters.
Madison Square co. 1886-7.
Address Actors' Fund.

OSCAR EAGLE. Re-engaged as special support to Miss Helene Adell.
Season 1886-7.

RICHARD FAIRCHILD.
Address 194 24th street, Detroit, Mich.

THEO. BENDIX. Composer and Musical Director.
At Liberty.
Address 2240 Fitzwater street, Philadelphia.

STILL IN THE LEAD!

Sosman & Landis
SCENIC STUDIO,
236 and 238 S. Clinton Street,
CHICAGO, ILLINOIS.

The Largest and Best Equipped in the United States.

Everybody pronounces our scenery the brightest, handsomest and most realistic they see.

To accommodate our increasing Eastern trade, we have opened an office at No. 11 East 14th street, New York, in charge of Mr. H. C. Barron, who has long been identified with us, and has had large experience in this class of work. He will personally visit anyone desiring work in our line and give ideas for constructing stages, etc., that will save owners a great deal of money. Don't fail to get our estimates.

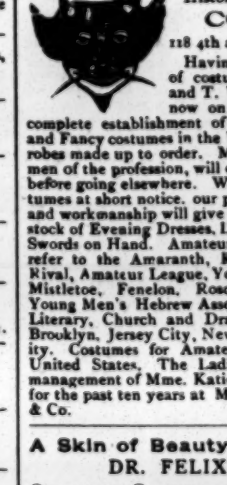
The McDowell Comedy Co.
Supporting FANNY REEVES
("A beautiful and gifted lady.") Anselma, Lady Ormond, Mercy Merrick, Galatea, Camille. New and original scenery. Each play a production.
EUGENE A. McDOWELL, Sole Proprietor.
GEORGE H. LENNOX, Business Manager.

Spring and Summer Styles
NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.

J. B. DOBLIN & Co.
TAILORS AND IMPORTERS,
134 Bowery.
Samples and self-measurement chart mailed on application.

A New Invention in Wigs.



Our New Character Wigs have no bands sewed across the front, and do not crack like every other expensive make. Our Grease Paints, the only ones sustaining the thorough test of an expert analytical chemist at the trial instituted by THE NEW YORK MIRROR in 1886, are the very best in the market, and will be mailed, post free, to every part of the United States on receipt of price, as follows: Flesh Color, full stick, 35c. each; Lining Color, full stick, 50c. each.

HELMER & LEITZ
WIG-MAKERS.
125 4th Ave., N. Y.

F. ROEMER.
Successor to A. ROEMER & SON,

The Largest Historical
Costumer & Armorer
in America.

Also costumer for all the principal theatres: Fifth Avenue Theatre, Grand Opera House, Star Theatre, Madison Square Theatre, Niblo's Garden Theatre New Park Theatre, People's Theatre, Fourteenth Street Theatre.

No. 8 UNION SQUARE,
NEW YORK.

C. BREHM
Historical, Theatrical and Ball
COSTUMER.
118 4th ave., cor. 12th st., New York.

Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice. our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer, Rival, Amateur League, Yorick, Booth, Phœnix Lyceum, Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

A Skin of Beauty is a Joy For ever
DR. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER.

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayer said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. Also Poudre Subtile, removes superfluous hair without injury to the skin.

FERD. T. HOPKINS, Manager, 48 Bond street, New York.

For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canadas and Europe. Also found in N. Y. City at R. H. Macy's, Stern's, Ehrich's, Ridley's and other Fancy Goods Dealers. Beware of base imitations. $1,000 Reward for arrest and proof of any one selling the same.

GOETTING'S
Grease Paints
and
FACE POWDERS.

Examined and certified to be strictly harmless by the Physicians to the Actors' Fund of America.

MANUFACTURED BY
E. C. GOETTING, Chemist,
637 8TH AVE., COR. 41ST STREET, NEW YORK.
Sole agent for the U. S., W. DAZIAN, 26 Union Square, New York.

QUALITY.
Chas. D. Hess' "Exovia Cream Stick Paints." No Lead, No Animal Grease.
Manufactured by the Youthful Tint Manufacturing Co. Rochester, N. Y.
New York Agent, London Toilet Co., 41 Union Square.
Your "Exovia Cream Paints" are the best I have ever used. EDWIN BOOTH.
I have been using the C. D. Hess "Exovia Cream Paint" for a week and find it excellent. Not having to use vaseline for the removal is a great benefit
DIGBY BELL.
The "Exovia Cream Paints" are a great success; I find in them all that is claimed for them. W. J. FLORENCE.

MESSRS. HOWE & HUMMEL will rigidly prosecute any parties attempting to produce the drama, A MOTHER'S SIN, written by Walter Reynolds, during that gentleman's absence in England.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.
General Offices, People's Theatre, New York.
MR. H. C. MINER.....Sole Proprietor and Manager.
Miner's People's Theatre,
Miner's Brooklyn Theatre,
Miner's Newark Theatre,
Miner's Dramatic Directory.
Miner's Zitka Company,
Miner's Silver King Company,
Miner's Bowery Theatre, New York,
Miner's Eighth Avenue Theatre, N.Y.
Address all communications to H. C. MINER, Telephone Spring, 67; Cable, Zitka, N. Y.

Madison Square Garden.

The Two Monster Combined Shows Now Exhibiting.

Every afternoon at 2 and evenings at 8 P. M. Doors open an hour earlier.

P. T. BARNUM'S

TEN GREATEST SHOWS ON EARTH AND THE GREAT LONDON CIRCUS.

SANGER'S ROYAL BRITISH MENAGERIES AND INTERNATIONAL SHOWS.

Combined (for this city only) with

ADAM

FOREPAUGH'S

GREATEST OF ALL GREAT SHOWS.

Circus, Menagerie, Hippodrome and Trained Animal Paradox.

Six Circus Companies in 3 Rings.
Quadruple Elevated Stage Performances,
Double Museums of Human Wondors,
Quadruple Menageries of Rare Animals,
Double Herds of Monster Educated Elephants.
Trained Horses, Ponies, Monkeys, Pigs, Goats, Dogs, etc.
A Double Programme of Over 100 Acts.
The Greatest and Grandest Collection of Attractions and Features since the Creation.
King Theebaw's Wonderful Hairy Family.
The Boxing Elephant, John L. Sullivan.
William Henry and Agnes Beckwith, the Celebrated Champion Swimmers.
Blondin, the Horse Tight-Rope Walker.
The Silbon Troupe of Aerialists.
Mme. Garretta and her 50 Trained Doves.
Jumbo's Life-like Reproduction.
Ouda, the European Specialists.
Alice, Jumbo's Widow, and his Big Skeleton.
Somersaulting Jack, the Dog Gymnast.
Combined Herds of 60 Educated Elephants.
Elephant Band of Musicians.
Thousands of Unusual Sights, Queer Objects, Comic Episodes, Laughable Features and Merry Acts,
20—Excruciatingly Funny Clowns—20.
The World's Pleasure Temple for Children.
Carriages may be ordered for 4 15 and 10.15 P. M.

General Admission to Everything, 50c. (4th ave. side); Children, half-price. Reserved seats, $1 (Madison ave. entrance). Private Boxes, six chairs, $12; single box seats, $2. Box office open daily from 9 to 4 P.M.

CHARLESTON, S. C.

Academy of Music.

MRS. JOHN E. OWENS,

Sole Owner and Manageress.

All business letters having reference to season 1886-87 may be addressed to

MRS. JOHN E. OWENS,
Towsontown, Md.

A BROADWAY THEATRE

Strictly first-class in appointments and patronage, will book a

Refined and Popular Attraction

during

MAY, JUNE, JULY and AUGUST.

Address BROADWAY THEATRE, care MIRROR.

Actors' Fund of America.

In accordance with Sec. 30 of the By-Laws of the Actors' Fund of America, notice is hereby given to the members of the Association that a special meeting will be held at the Rooms of the Fund, 12 Union Square, New York, at 2 P. M. on Thursday, March 31, 1887, for the purpose of considering an amendment to the By-Laws, permitting the election of at least five honorary members (to be selected from laymen) each year by the Board of Trustees. By order of

A. M. PALMER, President.

HARRISON GREY FISKE, Secretary.

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Suitamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.

MRS. R. M. LELAND.

WARNING.

MR. JAMES O'NEILL having purchased the late Charles Fechter's version of

MONTE CRISTO

from Mr. John Stetson, the validity of whose title and right to the play have been sustained by the United States Courts, the performance of Charles Fechter's version of MONTE CRISTO by any person other than

JAMES O'NEILL

will be a flagrant violation of the law, and the transgressor who performs the same, and any person therein aiding, will be prosecuted with the utmost rigor.

HOWE & HUMMEL,
Attorneys for James O'Neill.

NOTICE.

Mrs. Theresa Vaughn Mestayer

owns the sole and exclusive right to the Satirical, Lyrical, Society Lampoon, entitled

TOBOGGANING.

This will warn all depredators and those who contemplate a literary piracy of TOBOGGANING that Mrs. Theresa Vaughn Mestayer duly holds, under letters patent of the United States Government, the theatrical apparatus used in the play TOBOGGANING in addition to the complete copyright of the play. Any performance of Mrs. Theresa Vaughn Mestayer's play or any play in imitation of TOBOGGANING or its title, or any infringement on the legally issued patents, will be a violation of the United States laws, and will be prosecuted with promptness and severity.

HOWE & HUMMEL,
Counsel for Mrs. Theresa Vaughn Mestayer.

JOHN P. SLOCUM, Manager.

MR. ALFRED AYRES.

224 WEST 15TH STREET.

Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.

Elocutionary and Dramatic Instruction.

"Had I my career to go over again, I should consider Mr. Ayres's teaching invaluable. There is no beginner who would not greatly profit by it. He is a master.
"MRS. D. P. BOWERS."

NEW YORK SCHOOL OF ACTING.

FRANKLIN H. SARGENT, Director.

A public examination of the students of all Departments will be held March 16, at 2.30 P. M., in the Lyceum Theatre.

First Professional Students' Matinee (of season 1886-7) will be given in the Lyceum Theatre March 23, at 2.30 P. M., when Mrs. Doremus' adaptation of Moliere's Les Precieuse Ridicules (first time in America), scenes from Leah and Adrienne and The Cape Mail will be produced.

O'CONNOR

AND COMPANY.

First-Class Show! Superb Costumes! Pictorial Printing! Sure Draw!

MARBLE HEART, MAN IN IRON MASK,
RICHARD III., FOOL'S REVENGE,
THE BELLS, NARCISSE, THE VAGRANT.

☞ Managers, Send Open Time. ☜

MRS. JAMES OWEN O'CONNOR,
Manageress,
New York City, P. O.

AMERICAN TOUR.

MR.

WILSON BARRETT,

MISS EASTLAKE

AND HIS

London Princess' Theatre Co.

IN

Hamlet, Claudian, Clito, Chatterton, Clerical Error and Color Sergeant.

St. Louis, Jan. 10, week; Louisville, 17, week.
JOHN COBBE, Manager.

1886 SEASON 1887

MRS. LANGTRY,

Accompanied by

Mr. Coghlan and Her Own Company,

from the

Prince's Theatre, London.

Lee Avenue Academy of Music Williamsburgh, March 7, for one week.

1886 - - Season - - 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.

Under management of

W. O. WHEELER.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

After a Successful Tour

Throughout the principal cities,

MR. RICHARD MANSFIELD

will return to New York and produce

PRINCE KARL,

at the UNION SQUARE THEATRE,
MONDAY, FEB. 21.
E. D. PRICE and J. W. McKINNEY.... ....Managers

MERCEDES

MALARINI.

Senona, Portia, Parthenia.

DOWNING'S GLADIATOR CO.
Address Box 781, P. O., New York.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

S. P. Norman.

MANAGER, TREASURER or AGENT.

Having filled the above positions with Mr J. M. Hill in the following attractions: Margaret Mather, Murray and Murphy, Pepita Opera co., etc., for the past four seasons.

NOW INVITES OFFERS.

Address UNION SQUARE THEATRE, New York.

Miss Julia Anderson.

LEADING.

Address MIRROR.

Miss Rosa Cooke

AT LIBERTY.

Opera, Comedy and Character Parts.
Permanent address, 1231 Tenth ave., New York.

Miss Ada Boshell.

DIDI in CLIO.

Permanent address 123 W. 20th Street, New York.

Ethel Douglas.

Emotional, Character and Heavies. Care F. F. MACKAY, 155 West 36th street, New York.

Hermann F. Gruendler.

MUSICAL DIRECTOR PATTI ROSA COMPANY.
Season 1886-7.
All business communications to J. J. SPIES.

Sydney Chidley.

SCENIC ARTIST.

136 E. 31st Street, New York.

Leona Fontainebleau.

Singing and Dancing Soubrette. Atkinson's Aphrodite. Disengaged for coming season.

Address MIRROR.

GRACE HAWTHORNE.

Sole Lessee Royal Olympic Theatre, London, England.

Also controlling entire English rights for Great Britain of M. Victorien Sardou's celebrated play of Theodora.

Also owner of the English and American rights of an entirely new domestic drama, entitled A Golden Band, by Henry Herman, co-author of Claudian, The Silver King, etc.

Also owner of the entire rights for Great Britain, America, Australia and Canada of Mr. Richard Davey's successful drama, Paul and Virginia, which recently created such a furore at the Novelty Theatre, London.

Also owner of the entire rights for Great Britain and part owner of the American rights of that beautiful play, a romance of history, entitled A Royal Divorce, by Mr. John G. Wilson, co-author of Nordeck.

Address all communications in regard to any of the above to **W. W. KELLY,**
Manager Royal Olympic Theatre, London, Eng.

America's Brilliant Young Tragedian,

ROBERT DOWNING

under the personal management of

MR. JOS. H. MACK,

in the grandest production ever given of

Spartacus the Gladiator.

Louise Rial.

in

FORTUNE'S FOOL.

"Louise Rial is an accomplished actress. As Coralie she scored an artistic triumph. She is conscientious and finished in her work.—*Cincinnati Enquirer.*

Miss Kate Forsyth.

Starring in her great success,

FAITHFUL HEARTS.

Matinees, INGOMAR and LADY OF LYONS.

Season closes middle of April.

Address SAM ALEXANDER, as per route.

Miss Adelaide Moore.

W. B. MOORE, Manager.

Address 21 Salisbury street, Strand, London, W. C.
P. O. Box 2904, New York, N. Y.

Benj. Maginley.

Managers are hereby notified that Benj. Maginley has secured from Mr. W. J. Florence the sole and exclusive right to play his great Irish drama,

INCHAVOGUE.

Season begins in April under the management of CHARLES H. HICKS. Spring time all filled. For time next season address CHARLES H. HICKS,
Calhoun Printing Co., Hartford, Ct.

Chas. Erin Verner.

En Tour.

A PERMANENT ATTRACTION.

His SHAMUS O'BRIEN company a pronounced success everywhere. Season booking for 1887-8; best theatres only. Facile Princeps.
W. J. WINTERBURN, Manager.

Bessie Byrne

Is prepared to negotiate with managers for Annual Starring season.

Address "The Aberdeen," New York City.

Gabrielle du Sauld.

Light Comedy. Emotional Characters.

AT LIBERTY.

Address 11 E. 29th Street, New York.

William Blaisdell, Jr.

Eccentric Comedy and Vocalist.

BARITONE VOICE.

At liberty June 1. Address MIRROR.

AT LIBERTY.

J. H. GRAY (colored).

Having fifteen years practical experience, and a thorough knowledge of every branch of the theatrical business, on the road and off. Late Treasurer and Assistant Manager Academy of Music, East Saginaw, Mich. (Clay and Buckley, managers), seasons 1883-4-5-6.
Address J. H. GRAY, East Saginaw, Mich.

Amy Ames.

VIOLET.

Hoyt's Tin Soldier, Seasons 1885-86-87.

Address SIMMONDS AND BROWN.

S. W. Laureys.

Professor of the Art of Costuming.
781 Broadway, opposite Stewart's.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVANS.
Season 1885-6 and re-engaged 1886-7.

Address MIRROR.

Flit Raymond.

CONTRALTO. AT LIBERTY.
Address MIRROR.

Edward Giguere.

BOY SOPRANO. Also bass, tenor and warbler. With C. R. Gardiner's ZOZO Co. season 1886-7.

Wil. Lackaye.

CLAUDIO in "Much Ado." FANNY DAVENPORT'S COMPANY.

Address MIRROR.

G. Herbert Leonard.

Supporting ROSE COGHLAN as Joseph Surface, Beauseant, Dolly Spanker, Anatole, etc.

Cyril Scott.

EN TOUR.

MR. MANSFIELD'S COMPANY.

W. H. Rieger.

FIRST TENOR.

819 Broadway, New York.

Edward N. Hoyt.

Season 1886-87 with

LOUIS JAMES and MARIE WAINWRIGHT.

Johan G. De Bang.

MUSICAL DIRECTOR.

McCaull's Black Hussar and Falka Opera Company.

Address MIRROR.

Griffith Morgan.

SCENIC ARTIST

Studios and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.

Address MIRROR.

Mr. Louis James.

MARIE WAINWRIGHT.

Address

L. A. Mortimer

7 East 19th Street, New York.
Care Thomas, Sterling & Wylie.

Floy Crowell.

A few open dates for next season.

Per route.

Mr. James F. Crossen

having secured the sole right to the Wallack's Theatre success, by Henry Guy Carleton, entitled

VICTOR DURAND

is now prepared to fill time for the same.

Address JAMES F. CROSSEN,
Care Seavey's Scenic Studio,
216 East 9th Street, New York.

Fanny Gillette.

Address 332 East 17th street, New York.

Ullie Akerstrom.

Under the management of

FRANK CHARVAT.

Address 201 Centre Street, New York,
or, as per route.

Beatrice Lieb

in Howard P. Taylor's latest comedy-drama,

INFATUATION.

Address FREDERICK W. BERT, care of H. S. Taylor's Theatrical Exchange, 23 East 14th street, New York.

Charles B. Hanford.

Season 1886-87 with

EDWIN BOOTH.

Address 204 F Street N. W., Washington, D. C.

Lizzie Evans.

C. E. CALLAHAN, Manager,
Address Actors' Fund, 12 Union Square, New York.

Emma R. Steiner.

DIRECTOR AND COMPOSER.

Orchestrations of the light operas for sale or rent. Orders will receive prompt attention. Address all communications care of

STEINWAY HALL, New York.

Frank C. Cooper.

MANAGER OR AGENT.

Disengaged for remainder of season.

Address MIRROR.

Howard Kyle.

With FREDERICK WARDE.

SEASON 1886-87.

Address as per route.

Miss Ray Briscoe.

As BLANCHE DEL COLMA,

In RONDO, AN AMERICAN PRINCE.

Address en route.

Adelaide Fitz Allan.

LATE LEADING SUPPORT WITH MLLE. RHEA.

Address MIRROR.

Edward Coleman.

Author of Lambkin's Legacy, Noggs and Squeers, White Wolf, new version of the eminent actor Dominick Murray's famous plays, Escaped from Sing Sing and From Prison to Palace; Kudos (Alf. McDowell's new comedy drama), Hester Gray, etc., will undertake construction of original plays, revisions, dramatizations of novels, adaptations of French plays, etc.

Address MIRROR Office.

Maggie Arlington

LEADING BUSINESS.

Address this office.

Mr. Henry Vandenhoff

ELOCUTION AND DRAMATIC ART.
Madison House, 240 West 14th street.

Miss Esther Lyon.

Leading Business. Last season with The White Slave. This season with Under the Gaslight. Disengaged.

Address MIRROR.

Frank Lander.

LAERTES, BASSANIO, CASSIO, BUCKINGHAM, BEAUSEAUNT, MONTGIRON, etc., etc.

En route. Address MIRROR.

Ed. H. Van Veghten.

Re-engaged for season 1886-7 with George C. Brotherton's Temple Theatre Opera Company.

Permanent address, MIRROR.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Edwin Booth.

Letters may be addressed care NEW YORK MIRROR.

Margaret Mather.

J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.

Mrs. D. P. Bowers.

All communications to
J. G. RITCHIE, Manage
Gedney House, 40th Street and Broadway, New York.

Melbourne McDowell

DISENGAGED

for season of 1887-88. En route with

HELD BY THE ENEMY.

William Harcourt.

Having concluded successful engagement with Miss LOUISE BALFE, is engaged to create leading part in

HOWARD P. TAYLOR'S

INFATUATION.

Address Agents.

Frederic de Belleville

Miner's Theatre in

John A. Stevens' PASSING SHADOWS.

COMMENCING MARCH 14.

Mrs. Harriet Webb.

THE DISTINGUISHED READER

And Teacher of Advanced Elocution and Dramatic Art, Voice Culture a Specialty; Amateurs Coached; Plays read and criticised, Engagements desired for Readings, public or parlor.

"THE CHELSEA," 222 W. 23d Street.

Harry Harwood.

DENVER DAN.

With Frederic Bryton's FORGIVEN Company.

W A. Whitecar.

With JOSEPH JEFFERSON.

Address MIRROR.

Kate McKinstry.

354 West 58th Street, New York.

Marguerite Saxton.

LEADING HEAVIES.

Legitimate or Modern.

AT LIBERTY.

Address MIRROR.

Mrs. Augusta Foster.

LEADING BUSINESS.

with

EDWIN BOOTH, Season 1886-87.

Mark Smith.

CASINO, NEW YORK.

Wemyss Henderson.

WITH WASHINGTON IRVING BISHOP.

At Liberty May 1.

Manager or Advance Agent.

Address Chicago Opera House, Chicago, Ill.

Notice to Managers and Actors

Managers and Actors are hereby respectfully not that

Fanny Davenport

by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, have obtained the exclusive privileges in SARDOU'S D[illegible] FEDORA, for the United States and Canada, and in the event of any attempt making to produce pirated simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all the stage rights in FEDORA.

All communications to

EDWIN H. PRICE Canton, Pa.

FOREPAUGH'S

Forepaugh's Theatre.

EIGHTH ST., BET. RACE AND VINE,

PHILADELPHIA, PA.

The highest class cheap theatre in America.

TWO PERFORMANCES DAILY,

Except Sunday.

To Managers of Dramatic Companies:

The Managers of this house are now ready to book standard dramatic attractions for the season of 1887-88. No sensational plays nor dog dramas are wanted. Certainties only will be paid, and companies are not required to supply any pictorial or other printing. Liberal terms will be paid for companies of competent actors producing standard comedies, melodramas or legitimate plays.

THE SEASON OF 1887-88 AT THIS HOUSE WILL BEGIN SEPT. 4.

Address

FOREPAUGH & CONNELLY,

Forepaugh's Theatre, Philadelphia, Pa.

Forepaugh's Casino.

BROAD ST., ABOVE COLUMBIA AVE.,

PHILADELPHIA, PA.

This new, beautiful and complete place of amusement, in the centre of the most fashionable part of the city, will be opened to the public on or about

MONDAY, MAY 30.

The Casino will comfortably seat 2,500 people. Six performances will be given weekly and the price of admission is fixed at 25 cents.

Only Light Operas Will be Presented.

The orchestra will be first-class, the stage is of ample size for any ordinary production and the scenery will be new and effective.

The undersigned are now prepared to negotiate with Managers of meritorious light opera companies who desire time between May and October, 1887. Liberal certainties or sharing terms will be given for good companies.

Address

FOREPAUGH & CONNELLY,

Forepaugh's Theatre, Philadelphia, Pa.

Forepaugh's Temple

THEATRE.

CHARLES STREET, NORTH OF LEXINGTON,

BALTIMORE, MD.

Two Performances Every Day Except Sunday.

CHEAP PRICES OF ADMISSION.

The undersigned having leased this large and handsome place of amusement are now ready to book high grade dramatic and operatic attractions for the season of 1887-88. Before the house is opened by the undersigned it will be thoroughly renovated, greatly enlarged and much improved.

NO SENSATIONAL DRAMAS WILL BE BOOKED.

Managers of meritorious combinations can, after playing at Forepaugh's in Philadelphia, follow in Forepaugh's in Baltimore, as the same class of attractions will be used in both houses.

CERTAINTIES ONLY WILL BE PAID.

Address

FOREPAUGH & CONNELLY,

Forepaugh's Theatre, Philadelphia, Pa,

SIBYL JOHNSTONE

Having concluded a most successful engagement with the Clio Company, has returned to the city and is open for engagements for next season.

WHAT THE LEADING PAPERS OF THE UNITED STATES SAY:

Miss Sibyl Johnstone, in the title-role, showed crudeness in her art, but at the same time disclosed that she was possessed of the fire of which actresses are made. Her delineation full of tenderness for her father and love for Fabian in the earlier scenes was in fine dramatic contrast with the brazen air and dégagé stride of the courtesan the play unfolds in the fourth act. Her performance in this act was full of sustained power, and the closing of the third act was saved from disaster by the actress, who fairly snatched victory from failure by a thrilling bit of stage business.—*New York Dramatic Keynote.*

Miss Sibyl Johnstone, as Clio, looked the part to perfection, and acted with a fire and spirit that captivated her audience.—*Boston Advertiser.*

Miss Johnstone possesses sufficient ability to make an actress worthy the name. She has a magnificent voice, beautiful face and form, and a grace that is irresistible.—*Omaha Excelsior.*

Miss Sibyl Johnstone made a beautiful Clio, excelling in the love scenes. In voice and figure she reminds one of Mary Anderson.—*St. Paul Globe.*

Miss Sibyl Johnstone, as Clio, has grace, youth and beauty, and is simple, earnest and effective. In her Greek costume she was a charming picture of classic loveliness, and the heroine model made a model heroine.—*Washington Herald.*

Miss Sibyl Johnstone and Fabian were the favorites of the evening.—*New York Herald.*

Miss Sibyl Johnstone made a positive hit as Clio. She acted with genuine force throughout, and in the fourth act added conspicuously to the voluptuousness of the scene.—*Brooklyn Union.*

Sibyl Johnstone, who reminds us of Mary Anderson, gave a fine, intelligent performance of Clio.—*Kansas City Times.*

Miss Johnstone is more than equal to all demands made upon her.—*Washington Republican.*

Miss Johnstone gave a charming portrayal of the title-role.—*Chicago Times.*

Pretty and picturesque, Miss Johnstone acted with great intelligence and notable animation as Clio.—*Boston Gazette.*

Miss Johnstone, who looks like Mary Anderson, was attractive, intelligent and sympathetic as Clio.—*Buffalo Courier.*

Miss Johnstone made an excellent impression. A beautiful woman by nature, she conceives and carries out the author's idea as very few women would be capable of doing in the fourth act. She rose way above the capacity of the stock actress, and became for the moment a star of no mean magnitude.—*Kansas City Journal.*

Miss Sibyl Johnstone possesses some characteristics that remind one of Mary Anderson, not only a resemblance in form and feature, but particularly in voice. She is fairly bubbling over with native power.—*Denver Tribune-Republican*

Address 56 East 11th Street, New York.

1887——SEASON——1888

BEGINNING 13 AUGUST.

MISS

JENNIE YEAMANS

(THE LITTLE COMEDY SUNBEAM).

CLAY M. GREENE'S Three Act Comedy-Drama, entitled

OUR JENNIE

Special SCENERY Elaborate Elegant PRINTING Original

New SPECIALTIES Old

A Complete Company. A Cast of Characters. A Perfect Play.

Managers of first-class theatres address

H. S. Taylor's Theatrical Exchange, 23 E. 14th street, New York. | WILLIAM WELCH, Manager. | W. W. Randall's Dramatic Bureau, 1215 Broadway.

BIDWELL'S THEATRES.

NEW ORLEANS, LA.

Academy of Music, Grand Opera House and the St. Charles Theatre.

CONCESSION TO THE PUBLIC DEMAND.

The following popular prices will be adopted for season of 1887-88

General Admission to all parts of the House, 50c.; Dress Circle and Parquette, reserved seats, 75c. and $1; Balcony Circle, reserved seats, 25c. and 50c.; Gallery, 15c.

AT THE ABOVE PRICES

The Academy of Music will hold $950, the Grand Opera House $850, the St. Charles Theatre $1,250.

Parties booking attractions at either the above theatres, desiring to change the prices, can do so by mutual consent. For time and terms apply to

D. BIDWELL, New Orleans, La.

NEW

Grand Opera House.

COLUMBUS, OHIO.

Now Rebuilding at an Expense of $100,000.

Ready to Book for Season of 1887-88.

THREE MATINEES AND SIX EVENING PERFORMANCES EACH WEEK.

Prices—15c., 25c., 35c., 50c., 75c.

The house will hold at these prices nearly $600. First-class attractions only address

C. A. & J. G. MILLER.

OPEN TIME.

A First-Class Attraction WANTED FOR

WEEK OF APRIL 11,

AT

Euclid Ave. Opera House,

CLEVELAND, O.

Address all communications

GUS HARTZ, Manager.

A Stronger Attraction Than Ever.

THE YOUNG AMERICAN COMEDIAN,

CHANFRAU.

IN REPERTOIRE:

Kit, The Octoroon, The Debutante, Etc.

Time all filled, Season 1886-87.

New plays will be added for season 1887-88, which opens at Boston Theatre, Sept. 5, 1887.

TIME NOW BOOKING.

Positively first-class houses only, address

A. B. ANDERSON,

Sole Manager, per route.

THE LITTLE TYCOON.

Owned exclusively and copyrighted by WILLARD SPENSER, the author. His manager has the exclusive right to produce it until Jan. 1, 1888, under "a personal license" that is "not transferable." Any infringement will be dealt with to the full extent of the law

1887 IMPORTANT ANNOUNCEMENT 1888

Theatre Vendome

NASHVILLE, TENN.

J. O. MILSOM - - - - - Lessee and Manager

Now in course of construction. Built on ground floor. Will be finished Sept. 15. Situated on Church Street, half way between the Nicholson and Maxwell Hotels—two of the principal hotels in the city. When completed will be one of the handsomest, best equipped theatres in America. All the modern improvements. Heated with steam, lighted by electricity.

SEATING CAPACITY, 2,000,

SIZE OF STAGE---Depth, 45 feet; Width, 70 feet; Height, 70 feet.

SCALE OF PRICES---25c, 50c., 75c., $1.

FOR TIME, address

J. O. MILSOM, Nashville Tenn.,

Or, H. S. TAYLOR, 23 E. 14th St.; W. W. RANDALL, 1215 Broadway, New York.

1887 LONE STAR CIRCUIT 1888

ARKANSAS, LOUISIANA, TEXAS.

Now Booking for

LITTLE ROCK, PINE BLUFF, HOT SPRINGS, TYLER, DENISON, TEXARKANA, PALESTINE, McKINNEY, FT. WORTH, DALLAS, WACO, BRENHAM, BRYAN, AUSTIN, SAN ANTONIO, HOUSTON, GALVESTON, BEAUMONT, LAKE CHARLES, FORT SMITH.

First-class attractions wishing dates apply at once to

H. GREENWALL & SON,

Galveston, Tex.,

(Until May 1, after that time 842 Broadway, Room 8, New York City). Season of 1886-87 has been one of the best Texas has ever had. All good companies played to capacity of houses.

TEXAS IS BOOMING!

AGNES WALLACE-VILLA.

SAM B. VILLA.

EN ROUTE.